

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series Volume VII.
Whole No. 174.

NEW YORK: SATURDAY, APRIL 29, 1882.

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At the Theatres.



Every seat in the Park Theatre was sold Saturday night before the performance began, and Mr. Gunter's comedy, *After the Opera*, received its New York initiation under circumstances so propitious as to delight his friends. The men-about-town, the regular first-night brigade of journalists and prominent professional people, the fashionable and exclusive class of Murray Hill celebrities (who seldom are seen at a theatre on the trial performance of a play), together with the numerous clientele of the cosy Park, combined to make up an audience which for brilliance certainly has not been equalled more than once or twice this season.

The comedy made a success as instantaneous as Gambier's portraits of the baby—with this difference, that there was nothing negative about the verdict. The piece was brought out in Boston and elsewhere last Fall with excellent results, so the endorsement of New York, where the scene is laid, was a foregone conclusion. There have been many disastrous attempts made to reflect American society on the stage; but American comedies have always been like "kicking" muskets—aimed at the public, they have demolished the men who pulled the triggers. Edgar Fawcett's mishaps are not forgotten, although his "contemporaneous" abortions are lost to sight and memory dear. With the single exception of Bronson Howard's *Saratoga*, we have not had an original American comedy worthy the name in this city in ten years, until the piece at the Park was brought to light.

The dialogue of *After the Opera* is sharp, pertinent, and is composed of language such as is spoken by our society. Divorcés was wittier; but it did not please the audience better, because it was written in the quaint, stiff style affected by translators—which, of course, robbed Sardou's lines of their spontaneity and sparkle. But *After the Opera* has a still greater advantage over *Divorcés*. It is not only bright, but bustling, and where its predecessor lacked "go," it is crowded with lively action, and that's what people want. The quiet, intellectual humor that distinguishes the modern French comedy as it does the old English comedy, will not do for the American public. Movement rather than repose is needed to keep our theatre patrons awake and alert. The clever talk over which the Parisian rubs his hands in exuberant glee makes the New Yorker sleep.

The first act goes briskly. It is principally introductory to the complications which follow. The second act serves to introduce some very funny and unconventional love business between an antique landlady and her ecclesiastic boarder. The third act consists of explosion after explosion of pure fun, and the last act is devoted to clearing up and explaining the series of catastrophes which form the body of the piece. Without going into plot and counterplot, which has been fully described in a previous issue, we may honestly say that, in ingenuity, originality and clean, wholesome humor, this last and best production of Mr. Gunter's is entitled to be ranked as the cleverest of its kind yet. The audience roared itself hoarse and applauded itself tired.

We believe the piece could have been better played. Although we did not see its performance in Boston, it is easy to imagine, from a comparison of names, that better justice was accorded it then. Alice Dunning looked very beautiful, of course, as Mrs. Alice Montague Marvin; but she lacked the sprightliness, the dash attributed to this vivacious young widow. The actress ruined a good point in the scene where Mrs. Marvin, introduced to a professor of theology as an opera bouffe singer, is forced to dance. She ambled through the *pas de deux* like a clergyman's daughter at a church picnic, instead of investing it with the flavor of Mabelle. However, as the audience had seen no one play it better, they were satisfied to drink in the beautiful, curved lines of Mrs. Lingard's figure and look for their fun elsewhere. Some of it they found in E. M. Holland, who was highly amusing as Probity Pierson, the deacon. Holland's power of elaboration of a character part, however unimportant, is noted, and in this instance he had excellent material to work on. Next to Mr. Holland in point of merit ranks Louise Dillon, whose representation of a "fly" little Connecticut girl, Maria Pierson, would have given thorough satisfaction had she spoken plainly.

Charles Welcot was very good as Harvey

Kelsey. (By the way, why does Mr. Welcot add "Jr." to his name? Welcot, Sr., has been dead a long time.) Jack Saville played admirably as Jack De Lacy, a spry, hot-headed young bank clerk. We do not remember having seen him better suited with a part. J. O. Barrows as Jobson Johnson was a sad disappointment. We have seen this young man do good work. In an endeavor to act well, he overacted and made his part nauseous. He hasn't the faintest idea of how a British funkey should dress, talk or behave, and although the playbill stated that Jobson was an "imported" servant, Mr. Barrows impressed us with the belief that he was imported from the same locality as Uncle Josh Whitcomb. We fail to see the connection between a Yankee twang and a Cockney perversion of the Anglo-Saxon tongue. In the part of "Chawles" Livingston, Chas. B. Welles had the greatest opportunity of his life. He missed it. In it was the foundation for a character entirely new to the stage, but entirely too familiar on the streets; the tight trousered, pointed-toed, curled darling of society who largely obstructs the sidewalks of the metropolis; infects theatres and makes himself generally an object of obnoxiousness in the resorts of humankind. A faithful picture of this type would have made a furore, and Mr. Welles might have waked up Sunday morning and found himself as famous as was Sothern after the first performance of the American Cousin. A clever young actor who grasps this hint will reap profit. Mr. Welles did his work nicely enough, but fell short in this respect. Elizabeth Andrews, a very capable actress, played a scheming old boarding-house keeper quite well.

After the Opera shows but two sets, one being used for three of the acts. Both are painted in Henry Hoyt's excellent style. The piece will run positively for three—possibly four weeks. The advance sale is large. We congratulate Mr. Gunter, an American author, upon an American success with an American comedy.

* * *

Monday night Mr. Booth played Hamlet to an audience that completely filled the theatre. Mr. Booth's performance stands the same with the exception of some new business he has introduced in the closet and the play scenes. We do not like it as well as the old style he affected. It savors somewhat of Irving and the London Lyceum. The audience on Tuesday night, when Booth played Lear, was equally large, and the extraordinary enthusiasm which has marked the entire present engagement prevailed. Miss Pateman as Ophelia and Cordelia on both occasions came in for a share in the applause of the audience. The rest of the company, barring Barton Hill, Mr. Pateman and David Anderson, were mediocre.

For the balance of the week *The Fool's Revenge*, Hamlet, Richelieu, and Richard III. are announced. Saturday night will be Mr. Booth's farewell performance and the end of the season at Booth's.

* * *

Frank Chanfrau is playing Kit at the Windsor. Next week Miss Pixley will appear in *M'liss*.—Hazel Kirke company No. 1 moved down to Niblo's Monday, taking with them the large patronage with which they were favored last week at the Fifth Avenue. Next week, *The World*,—Grau's French Opera troupe is singing at the Fifth Avenue a number of old operas, and one or two new ones. A review of Monday's work will be found in the *Musical Mirror*.—Other successes fade away; but *Squatter Sovereignty* goes on drawing large houses at the Comique.

—*The White Slave* at Haverly's Fourteenth Street continues to attract numerous audiences. Frank Mordaunt is in the city rehearsing a new company in Old Shipmates, which is to follow.—Selina Dolaro has taken the Bijou, and will appear there in comedy on May 8. The bill will include *First Night* and *A Lesson in Love*. Harry St. Maur, E. M. Holland, Nellie Mortimer, and others have been chosen for the company which will surround her.—This is the last week of the regular season at the Union Square Theatre. The company go to Boston Sunday. Next Monday Eugenie Le Grand will appear in George Darrell's play of *Solange*, beginning a supplementary season which is to last several weeks.—This is the last week, too, of the Standard season, Claude Duval coming to a standstill Saturday night. The Monday following ushers in, for a brief period, C. D. Hess' Acme Opera troupe in *La Mascotte*.—The two hundredth performance of *Esmeralda* at the Madison Square will be celebrated next week with an appropriate souvenir.—Tony Pastor's *Mascotte* has "caught on"; but novelty and variety being Mr. Pastor's meto, *Olurette* will be substituted next Monday. Henri Laurent has been added to the capital company of vocalists.—All at Sea has drawn good houses at the San Francisco Opera House; this being the result of liberal advertising, as well as the cleverness of Miss Castleton and some of the people with her.—Youth continues at Wallack's, and nothing else is underlined; but the production of *La Belle Russe* is not far off.—Emmett's second week has not dropped below the splendid receipts of the first thus far, and is not likely to do so. Fanny Davenport's farewell begins on Monday.

Charles Welcot was very good as Harvey

The Musical Mirror.



The performance of *La Mascotte* by the Grau Opera company at the Fifth Avenue Monday night was an example to our local troupe so far as the acting goes. In the vocal department we can, for the most part, beat the French hollow. The peculiar training of the Paris Conservatoire, and hence of the French school generally, has a tendency to exhaust and, so to speak, excavate the voice, by reason of the faulty method of breathing taught. Almost all French voices are hollow and weak after a very few years' use, and our present guests are no exception to the rule. The baritone, M. Nigri, alone has a fresh and yet unspoiled voice, which he uses well, and more like an Italian than a French singer. The tenor, M. Tauchberger, has a pretty falsetto and sings neatly. The ladies are supremely accomplished actresses; but very mild, indeed, as vocalists. But the main element of excellence in the French company lies in the truth of the acting, the appropriateness of the costumes, and the absence of that unmeaning buffoonery that passes for comic acting in too many of our native opera bouffe troupes; Mr. John Howson and Mr. Fred Leslie being always honorable exceptions. The *Lorenzo XVII*, of M. Mezieres is a character study, not a vulgar burlesque. It is a comic satire on the old French monarchy as typified by King Louis the Eleventh, not a circus clown turning flip-flops and coughing into a trombone. M. Mezieres uses the original bagpipes and gets a lot of legitimate fun out of the bursting thereof, and does not "split the ears of the groundlings" by blasting on a "to and from," as they call that direful instrument in Ireland. Mlle. Paola Marie dresses Bettina like a rough peasant-girl. Our Bettinas tend their turkeys in silk stockings and satin petticoats. Is it that the French artist aims at representing the character and the others at "mashing" the male portion of the audience. *Quien Sabe?* The truth, we fancy, is that many of our prima donnas are merely young girls with voices, who fancy themselves, and go on the stage to be admired; while the French, trained in severe schools, look on their "metier" as a life labor, and study it as seriously as the doctor or the lawyer does his profession. As for the personnel, we beat the French both in beauty and in voice; but, to use the old saying once more, "they do these things better in France."

* * *

We have heard several most cutting remarks upon the apparent discourtesy exhibited by Signor Greco in refusing to accompany Mme. De Bremont on the occasion of her recall at the concert for the St. Mary's Orphan Asylum. Mme. De Bremont received an enthusiastic encore for her singing of *Pattison's waltz*, "Esmale," and, as we are credibly informed, Signor Greco got his back up, literally and figuratively, against the wall, and persistently refused to go on. Oh, fie! Signor Greco! You must learn manners if you wish to stay in America. Here ladies are supreme!

* * *

Nothing could be more accurately performed than the extremely uninteresting and dry cantata, "Ach! wie fluchtig" (Vain and Fleeting), written by the greatest musician that ever lived, the acknowledged emperor of the realm of harmony, Johann Sebastian Bach; but none the less a dull conception, unrelieved by a gleam of color or a flash of inspiration. As a technical work it is, of course, perfect; but technique nor even science in its highest development is only a means. The end to be obtained is, mastery over the human heart; and, if that be not reached, nothing is done in art. So the great Bach's cantata is but a bundle of dry reeds rustled by the breeze, and by no means a living power fit to sway men's souls. We are perfectly aware that this is rank heresy, and that orthodox musicians will cry us down as blasphemers, or laugh us down as ignorant creatures who are vulgar enough to seek for melody and beauty, and will not accept "sound and fury signifying nothing" for "a thing of beauty" that "is a joy forever." Well, we submit. As yet our taste prefers the meat, and revolts against the "dry husks that the swine do eat," "Nec semper tendit arcem Apollo." Apollo does not always keep his bow strung, and even Bach has sometimes nodded over his work. The present cantata was evidently composed as *Tom Hood* says the shirt-buttons were sewn on—

And over the buttons she falls asleep and sews them on in her dream. Miss Simms sang rather nicely with a thin but clear voice, decent volubility and an evident attempt to make some meaning out of the dry system of "divisions" that went to make up the so called "air," but in truth the "solfeggio," "As fast as running waters flow," which is a very stupid song, but a very good scale study for the voice. The thoroughly mechanical idea of attempting to represent the ebb and flow of waters, and the rising and sinking of life, by a series of ascending and descending scales, and the fleeting of the hours of our mortal span by a "volata," is almost funny in its stolidity, and would be laughed at by those quidnuncs who now pretend to admire it, were it written by a Mr. Brook with a common English name, instead of a Herr Bach with a foreign-sounding

name. Tentonic cognomen. Mr. Morawski, who has no voice, sang his exercise on "Treasures of earth" mildly; but we would advise a course of Ayens' "Orthoepist" to his attention, as the word "delusion," which occurs so often in the verse, is not pronounced "deleusion" among civilized people as a rule. In this piece, also, the scale ascending and descending was made to do good service; but we failed to detect any great number of angels on the musical ladder. Miss Belle Cole showed a magnificent contralto voice and good declamatory power in her "Recitative," "Our joyfulness aye turns to grief," which is, all to nothing, the best bit in the whole cantata. The rest is pretentious and elaborated bosh! Dr. Damrosch's "Song of Songs," with the exception of the prelude, which is very charming, and the octette for female voices, which is beautiful, had better never have been sung. In the first place, the music is empty, with the above-named honorable exceptions. It is utterly unvoiced as to the singing parts and unmeaning as to the instrumental. In the second place, the words are selected from that extremely naughty production of an enervated oriental Sybarite, "The Song of Solomon," and in their lascivious voluptuousness are quite unfit for ears polite. In fact, the text is nothing short of indecent, and were it sung in a wicked theatre as part of the libretto of a naughty opera bouffe, would be scarified, cut up and burnt up by every critic in the city, as totally inadmissible on moral grounds. The singing was very weak all through, save and except that of the chorus, which was excellent.

* * *

We regret much that the date of Mr. Vogt's Conservatory of Music annual entertainment prevents the possibility of our attending so as to give a fair account of the performance. We are always glad to notice and encourage all really good educational interests, and believe that Mr. Vogt's is eminently so; but, as we make it a point to hear everything we write about, we are limited in our selection of things to be observed by the time of the occurrence. Better luck next time.

* * *

We have heard several most cutting remarks upon the apparent discourtesy exhibited by Signor Greco in refusing to accompany Mme. De Bremont on the occasion of her recall at the concert for the St. Mary's Orphan Asylum. Mme. De Bremont received an enthusiastic encore for her singing of *Pattison's waltz*, "Esmale," and, as we are credibly informed, Signor Greco got his back up, literally and figuratively, against the wall, and persistently refused to go on. Oh, fie! Signor Greco! You must learn manners if you wish to stay in America. Here ladies are supreme!

Mr. Palmer's Company.

The Union Square company will leave for Boston Sunday morning, opening there Monday night with *Daniel Rochat*. The *Banker's Daughter*, and other Union Square successes will follow. The engagement is limited to six weeks. At its conclusion the company returns to New York and rests for three weeks.

About August 1 they leave for San Francisco, where they are due on the 7th of the same month. They will play in Frisco six weeks, and then visit Salt Lake, Denver, and one or two other cities before reaching Chicago, where they stay for a short season. Mr. Cazauran, with his wife, will precede the body of people to California several weeks. After arranging the preliminaries he will visit the Big Trees, the Yosemite and other points of interest.

Considerable surprise has been manifested at Mr. Palmer's intention of visiting Denver, for it is known he will not play his company anywhere without securing a large certainty, and people do not understand how this was got in that city. It appears that Mr. Cazauran wrote to Governor Tabor an application for a date under the regular terms of the company. In the course of this letter he wrote: "Such an arrangement may be made if you think the citizens of Denver care or can afford to see our company of actors." That fetched Governor Tabor at once. The pride of his city was touched; the taste and art appreciation of its inhabitants doubted. The Governor sent on his guarantee immediately.

An Actress' Superstition.

Alice Harrison, in whose company the late Alice Wright was playing at the time she committed suicide at Cleveland, makes statements which leave no doubt that the young lady was insane, and had been for some time previous to the commission of the act. And in the connection Miss Harrison tells a curious story about herself and a prediction by the spiritualist, Charles Foster, that she would commit the same deed on a certain day.

It is alleged that, while in this city last Summer, Miss Harrison had gone, with other of her family, to see Foster, who, shortly after her entrance to the room, went into a trance and assumed the appearance, in certain parts of the face, of a friend of Miss Harrison who had committed suicide on December 17 of the previous year. And speaking as the dead friend, the spiritualist warned her to beware of the same date and fate. Miss Harrison's friends were greatly annoyed and angered; but she was not in

the least distressed by the appearance and language of the spiritualist. The story became known to all her company, and among others to Miss Wright, who thought and spoke of it very often. As the day approached, December 17 last, the company grew more and more nervous, and on the day itself Miss Harrison was not permitted to be for one moment alone, some of the company constantly remaining with her. When the day passed without the anticipated and predicted horror, they were evidently greatly relieved of their fears, at which Miss Harrison heartily laughed, saying to them in her most vivacious manner, "By accident, perhaps; intentionally, never!"

Miss Wright was about the only one of the company not relieved by the lapse of the fatal period. She had superstitions regarding the figure 9 and its multiples. She would not occupy a room numbered 9, 19 or 29, etc.; nor would she enter a house with any combination of numbers which included the figure 9; nor sit down at table in a company of nine. She specially brooded for weeks over the approaching nineteenth of February, on which day she would become nineteen years old. And on that day she attempted, at Ottawa, Ill., to throw herself from a bridge, and on March 4 she threw herself from the window of a hotel and was killed.

It subsequently appeared that at the time she had previously attempted suicide by drowning, she was arrested and prevented. Her release was secured and the facts kept from the public and the company by Mr. Mart Hauley, the manager for the Harrison's.

Lost His Wife.

For a newly-married man to lose his wife, if only for a day, is a serious matter. So thought Gus Frohman, the other night, as he found himself in one part of Canada and his wife in another.

Frohman had started with his wife and a servant for California, and was going via the Grand Trunk. When the train arrived at St. Thomas, Mrs. Frohman, to rest herself, stepped off the car to the depot platform, and the train started off, leaving her behind and taking her husband on. The unconscious husband was in the smoking car enjoying a weed, and it was about an hour after leaving St. Thomas that he discovered his loss. Some lively telegraphing and travelling back finally succeeded in uniting the man and wife once more, and their journey was again taken up; but this time minus the servant, who in looking in one direction for Mrs. Frohman had himself got lost. Frohman and his wife arrived in San Francisco last night. The latest news from the servant was that he was three days' travel behind them, "going West" as fast as steam could carry him.

Letters to the Editor.

Will you hear this letter with attention? As we would hear an oracle.

LOVE'S LABOR'S LOST.

A YOUTH MATINEE.

NEW YORK, April 25, 1882.

MY DEAR SIR:—Will you kindly give space to a request to Messrs. Wallack and Moss from several professionals. Yesterday quite a number of us were gathered together at dinner, when all were regretting—on account of their work occupying their time—their inability to see Youth, and I was delegated to write to THE MIRROR and ask it, in our behalf, to request that Mr. Moss give a professional matinee of the piece, so we can witness it. If you will publish this you will greatly oblige.

Yours truly,

PROFESSIONAL.

TO DRAMATIC CORRESPONDENTS

FORT WAYNE, Ind., April 23, '82.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Recognizing the close and mutual relations existing between the press and the profession in general, and appreciating the many courtesies extended by the latter, I suggest that the dramatic press correspondents at large add their mite to swell the receipts of that noble scheme known as the Actors' Fund.

Respectfully,

MAX NIRDLINGER.

AN EXPLANATION FROM W. G. RICE.

ACADEMY OF MUSIC,

AUBURN, N. Y., April 17, '82.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In your issue dated the 15th inst., under the caption, "Routing the Dramatic Rogues," you speak of a "bogus company" advertised at Batavia as "William H. THORNE'S Great UNION SQUARE Company in The TWO ORPHANS," and make such remarks upon the fact as to lead the reader to suppose that this was the line used by the company referred to on their printing. In justice to all parties concerned, and especially to Mr. Thorne, who was much displeased with this evident fraudulent method of advertising, I take this opportunity to dispose of any such supposition. The line referred to in the above quoted appeared only on the house programme issued by Mr. Ferron, manager of the Batavia Opera House, without our sanction or knowledge. The company, which is now defunct, was known and advertised as the Thorne-Bird Combination, of which William H. Thorne, the brother of Charles R. Thorne, Jr., of the Union Square Theatre, and Mrs. Bird (Helene Adele), were the stars, and the only way in which the words "Union Square" were used on any of our printing was in the phrase, "the great Union Square Theatre success," as qualifying the "Two Orphans," and this was the least prominent line on the bills.</p

Pen and Pencil.



Archie Gunter's comedy is a success. Not only is it successful from the discriminating critic's standpoint, but from that of the good-looking young man who takes in money and gives out tickets through the little window in the Park's lobby. The theatre, was well selected for the introduction of *After the Opera*. It is identified with frothy, frivolous, farcical conceits, and it has a wide clientele among stock-brokers, club men, and people of fashion—the classes which readily appreciate a bright little comedy.

The action of the piece is supposed to cover two hours, beginning at 11:20 P. M. Here is a good thing to begin with, for the time taken up by its representation literally cor-



All imitation of Master

responds with the supposition period of the play. There are four acts. No. 1 takes place at a bachelor's handsome apartment on Fifth Avenue—just such a room, for example, as Hen. French's at Delmonico's. Jobson Johnson, an important servant, tells what he had seen at the Academy that same evening, where he had stealthily stolen to enjoy the opera on his own account. What he saw was a dark-eyed man, of Castilian mien, nod and kiss his hand to Mrs. Alice Montague Marvin, who sat in an Artist's box with her fiance, Jobson's master, Mr. "Chawles" Livingston



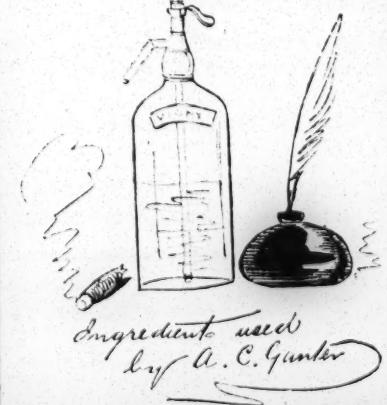
Purrs now of Mr. Kelsey

(Chawles is a gilt-edged edition of one How*! Osh*rn, Esq.). For this offence the dark man, Mr. Jack De Lacy, Clerk in the Consolidated Bank, was "bounced" sans ceremonie by the Academy ushers. Jack himself comes in to the dismay of Jobson at this point, to see Mr. Livingston on his friend. Jobson shows Jack into an adjoining room, and locks him in with a mistaken idea of serving his master thereby. Livingston, the pretty widow Mrs. Marvin, Maria Pierson the daughter of a Connecticut parson (who is engaged to Jack), and

on viands sent in from Delmonico's—a rather risky proceeding for the ladies. Nothing loth, they have accepted, seeing no harm about such a festive little arrangement. Everybody sits down to the feast. Jack makes himself heard from his involuntary prison-house, but Johnson explains his presence by gently hinting that the turbulent party is a noisy neighbor who is indulging in a little *delirium-tremens*. From over the fanlight Jack is compelled to see his sweet little fiance eating salad and imbibing champagne with perfect equanimity in a gentle-



man's private room. He becomes excited, but his passion is cooled with a syphon of soda in the hands of Mr. Kelsey as the curtain falls. The second act shows the study of Probity Pierson in the boarding house kept by Mrs. Backsetter. The latter lady after making love to the Deacon, plants suspicion in his mind as to the probable danger his daughter runs in being allowed to go to the opera. The hour is late. Maria should have been home by this time. Where could she be? A cab drives up in the street and Jobson emerges. He has been sent to tell Mr. Pierson that his daughter has gone to spend the night with her friend Mrs. Marvin—a white lie, for the two ladies had insisted upon accompanying Livingston and Kelsey to the Arion Ball. But Pierson suspects, and he decides to seek out his daughter, and fetch her home. He struggles with Johnson for possession of the latter's cab; a policeman comes to the scene of the scrimmage, and, of course, clubs the backman—the wrong man. An officer of the law is always justified, however, in clubbing a bandit of the



hack. In the third and fourth acts Pierson traces up his daughter, and is confronted with two masked females, who are introduced to him as ladies of the opera comique company. The professor of theology drinks; becomes merry; insists that the ladies shall give him an exhibition of their dancing talents, and Mrs. Marvin, to carry out her character, is obliged to go through a number of wild steps. Finally, the professor shows



his muscle by whipping Jack De Lacy, who boasts the sobriquet, "little Hercules of Yale," and after complications are explained, mysteries cleared up and the lovers made happy all round, the piece comes to an end. Gunter's comedy is truly delightful; the dialogue bubbles with clean, good fun, and its success is a matter that you and I and

everybody interested in watching the struggle of our dramatists feels happy over. I will not say anything about the way the



piece is played. That will be fully described, no doubt, elsewhere, and I have reached the limit of space set apart for Pencil and I. A visit to the Park just now is equivalent to one big laugh, which is only broken by the short waits between the acts.

PEN.

Professional Doings.



O. G. Bernard, whose picture appears above, will start West Friday to prepare the way for Hazel Kirke in San Francisco. He is not feeling well, and should take some rest this Summer from his arduous labors.

—Denver, Col., has just organized a lodge of Elks—No. 17.

—A. G. Chipman is in town, pushing his interests in Checkered Life.

—Mme. Janauschek has invested in real estate in Emporia, Kansas.

—M. H. Burgunder, manager of Music Hall, Wilkesbarre, is in town.

—My Sweetheart closed her season in Washington, D. C., last Saturday night.

—Treasure Tyler, of the Boston Park, will take a farewell benefit in June.

—Phil Lehnen will assume the management of the Rochester Opera House May 1.

—Milt Gotthold will be business agent for one of Leavitt's minstrel companies next season.

—Vokes' Bijou in Boston will open Oct. 8, with the Vokes Family themselves in a new piece.

—W. J. Scanlan opens in his new play, *Friend and Foe*, in Brooklyn on Monday night.

—Next September Frank Tannehill, Jr., will become the husband of Jennie Yeaman.

—Taken from Life will be played in Chicago, at Haverly's, during the month of August.

—Harry Lacy has been playing Gillette's part of the Professor in the play of that name.

—Sadie Bigelow joins the Kiralfys in Boston on Monday, playing Armina in the Black Crook.

—Lizzie Noxon has been secured to play Angel in Mr. Hill's latest acquisition, *A Squar' Man*.

—John Burke has received a handsome gold headed cane in token of the friendship of Buffalo Bill.

—Carrie Turner has finally signed with the Madison Square Theatre management for next season.

—The Windsor will be closed May 28 for repairs, etc., and will open again August 12 with The Danites.

—Leavitt's Gigantean Minstrels will prolong their season until early in June, when they close in Boston.

—Henry E. Hoyt is to paint a new drop curtain for the Grand Opera House during the coming Summer.

—Ellie Wilton leaves the Lights o' London company at Baltimore this week, and returns to New York.

—Dave Belasco, now the stage manager of Baldwin's Theatre, San Francisco, is at work upon another drama.

—Joe Murphy's season ends in Brooklyn on Saturday night. He then starts for California to spend the Summer.

—Signor Chizzolla, Fanny Wright and the Fun on the Bristol party all sailed for Eugene Tuesday by the Alaska.

—Mr. Barron, manager of Owens' Academy of Music at Chastleton, S. C., is in the city filling time for me.

—Mrs. John W. Watkins, mother of Charles A. Watkins and mother-in-law of Ada Gray, died at Oneonta, N. Y., last week. The Gray company have cancelled a few dates in consequence.

—Sunday night last Welsh Edwards resigned his office of Exalted Ruler of New York Lodge No 1, B. P. O. E.

—Georgia Tyler, M. C. Daly and Crummett Cunnin have been engaged to support J. K. Emmet during the Summer.

—Milton Nobles follows Nat Goodwin at the Bush Street Theatre, San Francisco, who in turn is followed by M. B. Curtis.

—Hudson Liston, of the Old Shipmates company, will shortly sail for England, to spend the Summer with his mother.

—Mr. McConnell will replace J. H. Mack, manager of Haverly's Mastodon Minstrels, on Saturday, with Joseph A. Guilick.

—Neil Burgess will have a new play for next season, in which he proposes to introduce some original mechanical effects.

—Rumor hath it that Bob Graham has had enough of Rogers, and will leave the latter's company at the close of the season.

—Joseph Chenet writes to J. J. Spies, dramatic agent, that he thinks Lydia Yeamans "is the best Topsy in America."

—Harry Crip was so ill in Chicago last week that he could not appear, and his part in The World was taken by Clinton Hall.

—Muldoon's Picnic No. 2, under the management of Hyde and Behman, closed their season at Canandaigua, N. Y., on the 22d.

—Pauline Markham is not with a Union Square company playing the Two Orphans, as billed by Harry Clarke. She is in the city.

—John A. Stevens opens at the California Theatre, San Francisco, June 6, in his play of Unknown, supported by his own company.

—E. E. Rice was in the city Tuesday. His Surprise Party open at Haverly's Brooklyn Theatre next Monday, closing the season there.

—Jeffreys Lewis commences an engagement at the Brooklyn Grand Opera House May 8, playing one week in Two Nights in Rome.

—Joe Murphy will play a brief engagement at Emerson's Opera House, San Francisco, on his arrival in that city early next month.

—Wm. Horace Lingard's new piece for next season will include portraits of Oscar Wilde, President Arthur, Conkling, Ingalls, etc.

—The Board of Directors of the Baltimore Academy have given a vote of thanks to Sam Fort for his admirable conduct of their theatre.

—Fred Warde closed his season in Joliet, Ill., on the 14th. He will star again next season, all reports to the contrary notwithstanding.

—John Webster, of the Troubadours, is building a residence on the Highlands. He will probably spend his Summer there—reading plays.

—The Passing Regiment company played for the benefit (?) of a G. A. R. post in Springfield, Mass., last Saturday. The result was a loss of \$50.

—William Stafford dropped in Wednesday to note his appearance in the city. He looks well, and is storing up his energies for next season's work.

—Clara Morris was suffering from a cold on Tuesday night, and to those persons in the audience who could hear her at all, it was most painful.

—New opera houses are being built on all hands. Reports come from Buffalo, Minneapolis and Grand Rapids of fine houses being put up in those places.

—John L. Maxwell, editor of the Augusta, Georgia, *Constitutionalist*, and one of the most popular men in the South with professionals, is in the city.

—It is likely the Wallack company will go to Chicago on their own responsibility in August. Negotiations for such an engagement are now pending.

—Gus Pennoyer joins J. K. Emmet when the Vokes season closes for the Summer. He will go in advance to California under Brooks and Dickson's direction.

—Charles A. Davis has resigned his position as agent of one of the Madison Square companies, and goes out in a like capacity with Batchelor and Doris' Circus.

—Harry De Lorme, the tenor, has closed his season with Fun on the Bristol. His excellent singing was a feature of the entertainment at the Windsor last week.

—Charles Frohman goes to Europe in June, and as Hazel Kirke will in all probability spend next season in England, he will have his hands filled on that side of the pond.

—John Russell arrived in New York on Monday, and has gone to work in earnest booking time for the Black Flag combination of Ed Thorne and Nat Goodwin.

—Bob Frazer and his Humpty Dumpty troupe will start out on the road next week for a brief jaunt. His new pantomime seems to have met with much public favor.

—John Stetson is in Boston, and the rumor has it that he has secured Booth's Theatre for next season lacks confirmation, as no one around the theatre seems to have knowledge of such a lease.

—Charles Frohman goes to Europe in June, and as Hazel Kirke will in all probability spend next season in England, he will have his hands filled on that side of the pond.

—Sam Colville has made Harry Lee a handsome offer to play the leading part in *Taken from Life*. A horse is introduced, and Colville proposes to pay the transportation of Lee's own steed provided he settles for its keep. The matter is in abeyance, but will probably be brought to a definite shape this week.

—Mr. Hill will try Ben Maginley in his new play in Brooklyn for one week. It has been christened *A Squar' Man*. It has the Western strength of Bret Harte, the poetry of Joaquin Miller, and a flavor of originality all its own. The Brooklyn production is merely for trial purposes. A fine company is being engaged.

—The Passing Regiment is passing through New England, and reports say their business has been so bad that extra means had to be resorted to get paying houses. Half-benefits are given to military companies and G. A. R. Posts all along the route. The outside world stirs an interest that piece and company can not.

—The play of *Dark Deeds*, which is advertised as one of the latest London successes, was produced several years ago by Mrs. Marie Walsh at Mrs. F. B. Conway's Brooklyn Theatre. It was then played under the name of *Three Times Dead*. George Darrell claims it to be an original production of his. We may have another injunction suit over *Dark Deeds*.

—The Vokes Family will present for the first time their new musical extravaganza, entitled *Too, Too, Truly Rural*, at Robinson's Opera House, Cincinnati, during week of May 1. The play, which is said to be complete with catchy music and laughable situations, was written for the talented party by their recently deceased aunt, Mrs. Field. The family close their season May 30, at Worcester, Mass., and will sail for Europe at once.

—The new opera of *Uncle Tom's Cabin*—libretto by H. Wayne Ellis, music by Carly Fiori—will be presented at the Chestnut Street Opera House, Philadelphia, May 22. A soprano part—Rosa, an octo-ron—has been created; otherwise the thread of the story has been preserved. The principals are: Letitia Fitch (Rosa), Mme. d'Arona (Cassy and Eliza), Mme. Beaumont, Milly Marvin, Carrie Swain (Topsy), Eugene O. Jepson, E. A. Locke, and a large number of stock people and auxiliaries. The scenery is by Goather.

—Lillian Olcott, J. Gosche's new star, will play a two weeks' engagement at Haverly's Brooklyn Theatre, commencing May 8.

—A letter-perfect rehearsal of *La Belle Russe* took place at Wallack's Monday. The piece promises well, and Rose Coghlan is likely to make a success in it parallel to her *Stephanie in Forget-Me-Not*.

—Owing to the dangerous illness of his father, Edward Warren did not play last Wednesday in *Wives at Haverly's*, Brooklyn Theatre, but he resumed his part the next night and played out the week.

—Smith and Metayer, of the Tourists, have dissolved partnership, and hereafter Metayer will be the sole manager. He is to improve his piece next season. John P. Smith is at present in Brooklyn.

—The Summer exodus to Nova Scotia begins early this season. To-day Mr. and Mrs. Tavernier, Mr. and Mrs. Lewis, W. F. Burroughs and Mrs. Louisa Morse leave for Halifax, and will play for about three months.

—John P. Smith, late of the Tourists, has made arrangements with Robert G. Morris to take the latter's new play, *The Pulse of New York*, upon the road next season. He is now looking around for a company.

—Sedley Brown, who has played Sheeny Mike in the *Messenger* from Jarvis Section the past season and made a hit in it, has returned to the city, and is negotiating with the Madison Square Theatre for next season.

—Hazel Kirke company No. 1 will play in Oregon on their return from California. Some changes will be made in this organization. John Dillon will play Pittacus Green, Mrs. Davenport Mercy Merrick, Ada Gilman Dolly.

—William Elton, of Wallack's Theatre, has changed his residence from Yonkers to New Rochelle. During the Summer he will take his family to England, where they will remain, he returning to fill his next season's engagement.

—The cast engaged to perform *Sydney Rosenfeld's Dr. Clyde*, which takes the road next week, includes B. W. Turner, John F. Ward, Selden Irwin, Chas. S. Dickson, Geo. W. Lederer, R. C. Hudson, Fanny Francis, Etta Baker, Marie Irwin and Annie Norton.

—The complete company *Gus Mortimer* has engaged to support Roland Reed is as follows: Jennie Yeaman, Agnes Herndon, Mrs. M. A. Pennoyer, W. A. Whitecar, Frank Dorie, Edwin Cleary, John G. McDonald, H. B. Norman and W. H. Jackson.

—G. B. Radcliffe, who comes of an old theatrical family, but who has been vegetating in the variety business for half a dozen years, will replace W. J. Scanlan in the old *darky* part in *The White Slave* at the Fourteenth Street Theatre, on Monday evening.

—Manager Sampson, of the new Opera House at Rondout, N. Y., is in town booking companies. He will wisely play but two companies a week. The house is undergoing extensive alterations, which, when completed, will increase its seating capacity to 1,500.

—Owing to the continued indisposition of Ebene Plympton changes have been made in the cast of *Esmeralda*, as follows: Dave Hardy, E. A. McDowell; Jack Desmond, Edwin Knowles, and George Drew, Lewis F. Massen, all of whom are in themselves creditable.

—The Grand Opera House, at Cincinnati, was sold to David Linton, a wealthy resident of that city, on the 20th inst., for the sum of \$200,000. The theatre (which R. E. J

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

It is scarcely necessary to do more than chronicle the arrival of M. B. Curtis and his Ham'l of Posen company at the Globe. Having already been extensively noticed throughout the country, the task of the reviewer is lessened. The play has been somewhat altered since last seen here at the Park about a year ago. It possesses but little intrinsic merit, but is a play written to order to suit the versatility of Mr. Curtis, and in that the author has done nobly, for I know of no play and actor that harmonize so well as Sam'l of Posen and Curtis. The business has been very large; standing room only at every performance. This week, Abbott Opera company.

Grau's French Opera company was welcomed at the Park by large and enthusiastic audiences. The company and representations, it is almost needless to say, excel those of any we have had in this city for some years. Paola Marie has a better voice and a better style of singing than mostly falls to the lot of the otherwise favored French ladies. In addition to this, she is very captivating, and her performances of Bettina (Mascotte) and La Manola were delightful. The company were all above excellent. The costumes worn in the different operas were rich and costly. This week, Passing Regime.

Mottelle's Mrs. Partington company did a fair business at the Gaiety last week. The play was presented at the Howard a few months since, where it received whatever was due it in the way of praise and censure from me at that time. This week the ever favorite Neil Burgess; May 1, the Harrisons.

Uncle Tom's Cabin was the attraction at the Howard Atheneum last week. The company was a poor one, composed of so-called actors and actresses that have a great deal to learn in their profession. It was a pity to see that old, popular actor, J. A. Smith, amid such surroundings. The Siberian dogs carried off the honors of the performance. This week Tony Pastor and

Items: Mr. and Mrs. George Stoddart, of the Widow Bedot company, will take their farewell of the stage at the close of the present season. It is their intention to go to England in June, and then pass a few years in France, Italy, and Spain. A number of years ago, Mr. Stoddart invested a large sum of money in railroad stocks. Within a few months the back dividends have all been paid, and the stock has turned out very valuable—so much so that Mr. and Mrs. Stoddart can pass the remainder of their days in ease. Mr. Stoddart is a brother of New York's favorite actor, J. H. Stoddard, and the brothers, as well as Neil Burgess (son-in-law of George Stoddart), own three fine estates in Rahway, N. J.—Fanny Wright (aunt of Alice Wright) informs me that, through the great kindness of Mr. and Mrs. George S. Knight, she has received only one hundred and fifty dollars—which resulted from a benefit so generously given by the Knights. All rumors concerning any benefits or money given her by any other company are false. E. A. White, of the Rhea combination, will pass the vacation at his home in Cambridge—Maurice Stratford, of the Museum, will probably join Sol Smith Russell next season.—Mr. Stetson returned to Boston on Wednesday.—A lady inmate of the Forrest Home called upon me to express her admiration of the Home. She expresses unbounded satisfaction with the directors and superintendent. All comforts, and even luxuries, are given the inmates. Among the inmates are George Spear (old Spear), one of the greatest favorites Boston ever had in the way of eccentric comedy J. N. Thomas, Herr Cline, Mr. Corri, Mrs. English, Mrs. La Forrest and Mrs. Burroughs.—Clarke Flagg, formerly of the Boston Theatre, is now the wife of that esteemed gentleman and actor, Mark Price.—I regret to write that Fanny Moran is not to be a member of the Museum company next season.—Charles Burnham, business manager for the Globe, has been reengaged for next season. Mr. Burnham has made many friends during the past two years, and his reengagement is a source of gratification to all. Gorster, Kellogg and Hawk will appear in opera in the Mechanics' Fair Building, May 6. Gorster will sing in Snnambula, Barber of Seville and Lucia; Kellogg in Faust, Mignon and Trovatore, and Hawk in Carmen, Lohengrin and Bohemian Girl (in English). Campanini and Brignoli are to be members of the company. A brilliant season is predicted, as the seats are placed within the reach of mortals at \$10 each.—Marcus Mayer will pilot Nilsson through the country.—J. C. Fryer is in the city in the interests of Max Strakosch.—The daughters of Lawrence Barrett are traveling in Germany, accompanied by Blanche Howard, the author of "One Summer."—Lizzie Annandale is the contralto of the Abbott Opera company, in place of the lamented Pauline Maurel.—Sarah Barton sang here in concert last week. Expectations regarding Miss Barton have not been realized by her many friends.—Mr. and Mrs. James A. Herne (Katherine Corcoran) are residing in Ashmont, a beautiful district of Boston. Mrs. Herne will not act again during the present season.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The engagement of Rhea, which terminated 22d, while, from an artistic standpoint, a pronounced success, failed to attract audiences proportionate to the merits of the actress. Adrienne LeConvere, Much Ado About Nothing and Camille filled out the week. Rhea's ability is beyond question, and, with a trifle more drilling,

her accent will compare favorably with either Janauschek's or Modjeska's. The support comprises some excellent material, notably J. Newton Gotthold, whose Maurice De Saxe and Armand elicited unstinted praise. The star can congratulate herself upon having secured such a popular manager as Arthur B. Chase. The Farmer's Daughter combination will hold the boards present week, followed May 1 by George H. Adams' H. D. company.

Robinson's Opera House (R. E. J. Miles, manager): The Wilbur Comic Opera company closed reasonably successful week 22d. Taking into consideration that The Mascotte, which constituted the programme for the entire week, has been presented by every visiting opera company the present season, the financial result of the week is a matter of surprise. Harry Brown's portrait of Lorenzo, which had been lauded to the skies, proved tame in comparison to Dixey's and Denham's efforts in the same direction. Lillie West and Susie Kirwin as Flammetta and Bettina, and Ed Chapman as Rocco, divided the leading honors. The Vokes Family begin a two weeks' engagement with Belles of the Kitchen, and on May 1 will present, for the first time on any stage, their new musical extravaganza, Too, Too, Truly Rural. Furnished Rooms underlined for May 8.

Heuck's Opera House (James Collins, manager): Ten Thousand Miles Away, with Oliver Dowd Byron in his sensational role of Ferret, held the boards entire week, and was accorded a fair nightly patronage. The play which was written by the late Joe Banks, is a sequel to Across the Continent, and a decided improvement upon its predecessor. Byron, however, monopolizes the entire business and disposes of the stage villains in true Bowery style. Kate Byron is a painstaking actress and renders her husband efficient support. Current week will be devoted to Catherine Lewis and the Audra Comic Opera company in The Snake Charmer. Alvin Joslin underlined for May 1, followed 8th by Ford's Comic Opera company.

Coliseum Opera House (James E. Fennessy, manager): From a casual glance at the "paper on the wall," the writer naturally infers that the enterprising young manager of the Coliseum has evidently borrowed Charley Smith's Webster Unabridged. The nightly performance, however, in no wise discredits the announcement, and the attendance is commensurate with the merits of the entertainment. Among the people present week are, Anne Hindle, Murray and Murphy, Mason and Titus, Glenn Sisters, Caulfield and Arthur and Grace Marston. A complimentary benefit for Manager Fennessy is on the tapas, and will probably occur about May 15.

Items: David Linton, one of our local millionaires, purchased the Grand Opera House 20th for \$200,000. He will proceed at once to substantially remodel the house and improve its acoustic properties. The change in ownership will in no wise affect the interests of Mr. Miles, he having a five years lease dating from August, 1881.—Jas. W. Morrissey, whose mellifluous notes warble praises of The World, was in the city 20th, en route from Chicago to New York, where his benefit occurs May 11. The affable James is in receipt of a handsome offer from Fred Englehardt, and will doubtless link fortunes with the latter on or about May 15.—Walter's Royal Four combination, a variety troupe of the "narrow gauge" order, came to grief at Lawrenceburg, Ind., 21st, by reason of an unliquidated hotel bill.—Gus Pennoyer, who has been identified with the amusement business for—well, not quite half a century—severed his connection with the Vokes Family May 6, and will accompany Joe Emmet in the capacity of advance agent during his approaching California tour.—Jas. E. Fennessy of the Coliseum is the youngest of our managerial trio; but his successful efforts towards the rehabilitation of his theatre entitle him to equal rank with his rivals.—Charles Huppman in charge of the properties at the Grand, will return to Texas at the close of present season.—Miss Queen Hetherington, who has been lying seriously ill at the Cincinnati Hospital for several months, is reported convalescent.—The advance sale of seats for the May Music Festival aggregate \$20,000.

BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): The second week of Lights o' London opened to large business. Next week, Fay Templeton in comic opera.

Haverly's Brooklyn Theatre (E. A. Keyes, acting manager): Joseph Murphy is closing his season concert week as Kerry Gow, Rice's Surprise Party follow week of May 1.

Grand Opera House (Nick Norton, manager): Harry G. Richmond is playing Our Candidate to good business.

Hyde and Behman's Theatre (E. D. Gooding, manager): One of H. and B.'s road companies is closing its season, presenting Muldoon's Picnic.

BROOKLYN, E.D.

Novelty Theatre (Heall & Williams, manager): Genevieve Ward in Forget Me-Not is playing to excellent business this week, and the audiences are well pleased with the lady's performance. Next week, Sol Smith Russell.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): The Hess Acme Opera company had a very good week. As might have been expected with a company embracing such singers as Adelaide Randall, Henry and James Peakes, Alfred Wilkie and Mark Smith, the operas were given in a most satisfactory manner. The chorus was strong and thoroughly well drilled, and the costuming and scenery beautiful and appropriate. On Wednesday night Calixa Lavallée's new opera, The Widow, was presented here for the first time. The music of this opera is light, sparkling and catching, and the choruses are really excellent. The other operas given during the week were: Olivette, Mascotte, Fra Diavolo and Chimes of Normandy. Leavitt's Specialty company opened to a big house on Monday night. C. B. Hall in Culpepper's Courtship May 1.

Academy of Music (Samuel W. Fort, manager): The Strakosch Opera season was, on the whole, a success. At the Gerster performances the houses were crowded; but Kellogg sang to half a house on Friday and Saturday. Sonnambula, Lucia, Mignon, II Barbiere and Faust were given. Manager Fort's benefit occurred 23d.

Holiday Street Theatre (John W. Albaugh, manager): Lights o' London has drawn large, fashionable and critical audiences throughout the week. Ed. Thorne played Harold Armitage admirably, and Ed. Buckley as Clifford Armitage, gave as thorough impersonation of the gentle villain as we have ever seen. F. F. Mackay's Seth Prene was excellent. A word of praise is due to little Carrie Elberts, who plays the part of Tim, the waif. Her acting was very natural, and always encores. The scenery

painted by Milton Stemmer, of this city, is the best ever seen here. Lights o' London will run another week. Next week, Ada Gray in East Lynne.

Monumental Theatre (Ad. Kerman, manager): Business was very light with C. E. Eminet's Dashing Charlie combination, though the programme offered was very fair. This week, Langdon and Allison's combination is billed. The company includes St. George Hussey, Clark and Edwards, Mervyn and D'Estell, the Bookers and Leonard and Flynn. W. H. Langdon will also appear in a sensational drama.

Front Street Theatre (Daniel A. Kelly, manager): E. T. Goodrich as Grizzly Adams was the attraction, and the attendance was above the average. A good olio was also given. Frank Jones and Alice Montague opened to good house on Monday night. The olio includes Mabel Sangher, Frank George, the Delmannings and Pell and Lewis.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Lawrence Barrett had a fine week's business, appearing in Richelieu, Rosedale, Yorick's Love, Money, David Garrick and Julius Caesar. Eric Bayley's company in The Colonel week of 23d.

Pope's Theatre (Chas. R. Pope, manager): Harry Meredith, in Ranch 10, made a big hit. He is a fine actor of the heavy, vigorous style, and his piece is a good specimen of the frontier drama. James O'Neil and company in A Celebrated Case week of 24th.

People's Theatre (W. H. Smith, manager): Sam Devere in Jasper drew large houses. Adams' H. D. opens 23d.

Items: George McManus will have his annual benefit at the Grand May 1. Rooms for Rent will be the bill.—Manager John J. Collins, of the Fred B. Warde combination, has returned to town, and is making preparations for his Summer season at the Lafayette Theatre and Uhrig's Cave. He reports that Mr. Warde has had better success than he anticipated, and emphatically denied the report that his principal intended going back to stock acting. In fact, a large portion of his time is filled for next season. Thomas Birmingham, treasurer of the company, is also in town.—O. W. Blake, late of the Warde combination, and a favorite St. Louis comedian, will pass his Summer here.—Chas. Plunkett, comedian of the Lawrence Barrett company, received news by telegraph of the death of his father, the veteran manager and actor. He immediately left for Detroit, where the remains were interred, and returned in time to appear in Money on Friday night.—Frankie McClellan, of the Barrett company, while with the Olympic stock company here, was a great favorite. She had a narrow escape from death at the burning of the Southern Hotel in 1877, and for several weeks lingered between life and death.—Work on the new Olympic Theatre is progressing very rapidly, and the new temple will be ready on time.

CHICAGO.

The contending forces for the week of 16th were Robson and Crane and Boston Ideals, The World and Galley Slave were minor chords. R. Crane must have exceeded in box-office returned any previous majority. Report says the figures are to be written thus: \$14,000. Certainly there has not been a night of the week's engagement but that the house has been well filled, and during the first week several times standing room only sold. Our Bachelors and Sharps and Flats the play bill last, went as well as those of the previous week. The company supporting Robson and Crane acquitted themselves after a fashion. Having no more to do than "feed the lead," they did it, and secured their weekly stipend.

The Boston Ideals, next in prosperity for the week have pleased their patrons. Placing this company next in successful attraction is only because some one had to be mentioned first, for in fact the Ideals have sung to a crowd every night. By imperceptible degrees this "goody good" company are shaking off the mustiness of the choir loft, and the ladies of the company are shortening their skirts and adding part colored stockings to their wardrobe. Are all lambs that go out into the wicked world beyond Boston to become learned sheep?

The Galley Slave, although not largely patronized, deserved better, judging by merits of the people in the east. They are Emily Rigi, Gussie De Forrest, Frank Evans, C. C. Maubury, J. B. Booth and others. The World has drawn well, considering the previous long engagement and that Harry Crisp was out of the bill. Accounts of this gentleman's health are favorable. It has been a very close call for him.

For this week of the 23d, there is to be the Jolly Bachelors at Hooley's; Boston Ideals, Grand Opera House; The World, McVicker's; My Partner at Haverly's.

Items: Blas Whittaker, the popular treasurer, takes a happy Friday, 28th; My Partner the play; in addition, there will be several volunteers. A full house is deserved.—Fred Warde has secured a date with Hamlin, of the Grand, for next season.—John J. Sullivan, a well-known actor, returned here from the South hardly any better for his trip; little hope is expressed for final recovery.—John Rogers, Minnie Palmer and others say they are not married. Is this part of the contract?—Roland Reed produces Cheek at Hooley's May 8.—For the week, at the Criterion, Saved from the Storm; also includes Megatherian Four, Master Roberts, Ward and Lynch, Minnie Oscar Gray and W. T. Stephens and the trained dogs.—The Corinne Merrymakers in Cinderella for a week at the Academy.—The Ideals gave the Musketeers as never before sung in this city: exceedingly well.—This week's Lyceum bill is Suydam's gymnasts, James and Franklin Hall, Dolan Brothers, Smith and Leopold, West and Wray, Carson Brothers, Neoskaleata and Leon and others, with pantomime, Widdle Waddle.—Marion Emore, late of Sparks, has contracted with Hayden and Davis for a term of years to play Chispa in Sison Thompson's California success. I predict success for the undertaking. As noted in last week's Mirror, the play has the elements of dramatic situations, sharp, clearly written dialogue, and is a true picture of California life.—Sig. Brignoli's benefit concert May 4 ought to be a success.—William Young, author of Pendragon, is in the city, and assisted by J. G. Wilson, is writing a play to be produced at McVicker's in June.

The plot is taken from one of George Sand's novels.—May 1, Mr. Jefferson at McVicker's for one week; same date at Hooley, B., W., P. and W.'s Minstrels; also Jay Rial's U. T. at the Grand; and at Haverly's One Hundred Wives.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Tremain's Sun-Pictures of

a Tour from New York to Jerusalem, 17th, week, to good houses.

Item: Montgomery Amateurs rendered Patience, 21st, at Montgomery Theatre, to crowded house.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Oscar Wilde's second lecture was not well attended. This week a large business is being done by Leavitt's Gigantean Minstrels. Opened 17th in rainy weather to \$840. The business increased during the week. Janauschek billed for 24th. The management have wisely made a change in matinee prices. The best seats now being 75c, and reserved.

Palace Theatre (Ed. Chase, proprietor): Morton and Cassidy are the arrivals. Bric-a-Brac is announced as a musical comedy interspersed with a very fine olio. A large business is always done through the week, and Saturday night it is almost impossible to get in after 8:30.

Items: B. P. O. of Elks, No. 17, was organized 16th. Greeting was telegraphed from all the Eastern lodges.—John W. Norton, manager, of St. Louis, and Pat Short, one of his assistants, are here.—Leavitt's Gigantean Minstrels were greatly delayed by snow in Utah, and played the opening night here without supper, only arriving in time for the curtain to rise.—The Remenly concerts are drawing large and enthusiastic audiences to Armory Hall.

CONNECTICUT.

BRIDGEPORT.

Hawes Opera House (Hawes and Keeler, manager): Passing Regiment was presented 19th. Hearts of Oak 20th to best house of the week. San Francisco Minstrels 21st to moderate house. Miss Ward gave Forget Me-Not in a beautiful manner, 22d; John Salis' Troubadours 26th; Buffalo Bill 28th.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Collier's Banker's Daughter to a large audience 18th. Kiralfy Bros. Black Crook to a good house. Birch and Black's San Francisco Minstrels 22d to standing room only. Anna Dickinson in Hamlet booked for 29th.

Item: Ryan and Robinson's Circus 21st to good business.

NEW HAVEN.

Carill's Opera House (Peter R. Carill, proprietor): The Kiralfy Brothers put on the Black Crook for four performances opening 17th, in a style excelling any spectacle we have ever seen there. The receipts were very large, the houses being packed.

Heine's Hearts of Oak 21st and 22d was the same pleasing performance, but business was not what it should have been. The Yale Glee Club and many professionals in town open 24th, giving three nights of Penikese. Hull's original operetta. The first day's sale was \$1,200. Troubadours return 27th; Maggie Mitchell 28th and 29th.

Grand Opera House (C. Peck, proprietor): Haverly's Mastodons gave fine performances 18th to large house. Anna Dickinson as Hamlet 24th; Buffalo Bill 29th.

New Haven Opera House (Minnie Cummings, lessee): Passing Regiment filled the house 20th. The excellence of the cast obscured what merit there may be in the play.

American Theatre (Press Eldridge, manager): Good business as usual. C. L. Howard and Minnie Doyle in Mrs. Joshua Whitcomb are the strong points of this week.

Items: The Benton Brothers closed the Rink, and open 24th as a bicycle school. The Rink is included in W. E. White's Summer circuit.—Buffalo Bill will give a banquet here 29th, after the performance, which closes his season.—Ryan and Robinson's Circus gave two good shows 22d to the capacity of their tents.

WATERBURY.

Opera House (Jean Jacques, manager): The Boston Theatre company 19th in The World to large audience. Coming: Buffalo Bill 26th; Maggie Mitchell 27th; Anna Dickinson 28th.

Items: Irving Hall will be occupied this week by Prof. Barry's Ghost Mystery.—Ryan and Robinson's Circus exhibits here on the 28th.

WILMINGTON.

Opera House (Jesse Baylis, manager): The Equine Paradox drew nearly 12,000 people at eight performances last week. Nothing like it ever known in our amusement annals.

DISTRICT OF COLUMBIA.

WASHINGTON.

THE NEW YORK MIRROR.

Item: Rumor has it that a new Opera House is to be built this summer.

KOKOK.

Kokok Opera House (D. L. Hughes, manager): Janauschek as Deborah, 14th, to large audience. Duprez and Benedict's Minstrels, 17th, to big house. McCullough in Virginia, 21st, will draw fine audience. B. W. P. and W.'s Minstrels, 23rd. Aldrich and Parson, who were booked for 27th, were released from engagement. Keene in Macbeth, 29th. Corinne Merriemakers booked for May 11, and Leavitt's Gigantean Minstrels, 17th.

OTTUMWA.

Lewis Opera House (R. Sutton, manager): Duprez and Benedict's Minstrels 14th to good business. Booked: Haverly's Strategists 27th for Manager Sutton's benefit. Item: Cooper, Jackson and Cas Circus May 2.

KANSAS.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): The Rents Minstrels drew a good house 14th. Janauschek in Mother and Son 17th to a full house. Mine. Janauschek and several of her company have invested two or three thousand dollars in real estate in our growing city.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): Rents' Minstrels 18th to good business. Many expected something nearer the variety order, but were disappointed. Oscar Wilde 31st to an ordinary house.

LEAVENWORTH.

New Opera House (D. Atchison, manager): Haywood's Minstrels 18th to fair business. Oscar Wilde lectured on "Decorative Art" 19th to light business. Coming: Willie Edouin's Sparks 26th.

Opera House (A. F. Wood, manager): Leavitt's Rents Minstrels gave a fair show 20th to big business. Coming: Janauschek May 18.

TOPKA.

Crawford's Opera House (Lester Crawford, manager): Stevens' Jolly Bachelors filled the house 17th. Amy Gordon's singing deserves special mention. Leavitt's Rents Minstrels to large audience 19th. Oscar Wilde lectured 20th to small house.

Theatre Comique (W. M. Hawkins, manager): Full houses nightly. New people: Barrett Brothers and James Neary. Bartley and Fox re-engaged.

MAINE.

BANGOR.

Bangor Opera House (Frank A. Owen, manager): Collier's Banker's Daughter company played to an overflowing house 20th, and gave a magnificent performance. Den Thompson May 1.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): The Kellogg-Brignoli Concert company 20th delighted critical, but small audience. The Professor and the Madison Square Theatre company drew three packed houses 21st and 22d, and the performance and company were both very superior.

Items: The advertising of The Professor in the daily papers was the biggest ever at tempted here—and it paid.—M. B. Snyder, formerly in the stock company of the old theatre, is a member of Collier's Banker's Daughter combination due here the 24th.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): Only a Farmer's Daughter, with Adelaide Cherie and Bertha Welby in the east, was presented here 17th to a fashionable audience. These ladies acquitted themselves creditably. C. L. Davis in Alvin Jeelin 20th to a \$175 house.

MASSACHUSETTS.

PITTSBURG.

Opera House (A. Whitney, proprietor): Rice's Evangeline 17th to a fair house; Leavitt's Rents-Santley Novelty company 18th gave a fine performance to a good house; Hyde and Behman's Comedy company 19th to a good house; Littlepian Opera company 20th, afternoon and evening, to good business in the afternoon, but poor in the evening. Booked: The World 23rd by the Boston Theatre company; Danites 29th; Salsbury's Troubadours May 3.

LYNN.

Music Hall: Madison Square company in The Professor 18th to fair audience; Hyde and Behman's Muldoon's Picnic, No 1, 20th to fair business; Den Thompson 22d to the usual fall house. Coming: Kellogg-Brignoli Concert company 23d; Anthony and Ellis' U. T. C. 29th.

Item: Kitty O'Neil did not appear on the 29th with Hyde and Behman party, being obliged to return home through the death of a relative.

LOWELL.

Huntington Hall (H. A. Rugg, manager): Anthony and Ellis' U. T. C. with Kittie Louanges as Topsy, 24th.

Music Hall (Simons and Emery, lessees): Charles Postelle as Mrs. Partington 29th.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Genevieve Ward in Forget Me-Not 17th to a good house. John T. Haymond 21st to a fair house.

NEW BEDFORD.

Academy of Music (C. P. Upson, manager): Rooms for Rent 18th to fair business; Skiff's Minstrels 20th to small business; Anna Dickson in Hamlet 21st to good house.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Herne's Hearts of Oak, 17th, to big house. Haverly's Mastodons, 20th, to immense house. Buffalo Bill, 21st, to good house. Passing Regiment, 22d, to fair house. Booked: Kellogg-Brignoli Concert, 24th; Evangeline, 25th; Anna Dickinson, 26th; Salsbury's Troubadours, 28th; Lillian Cleves Clarke Foote, 29th; Lotta, May 2; World, by Boston Theatre company, 4th and 4th.

TAUNTON.

Music Hall (A. B. White, proprietor): Dean Thompson in Joshua Whitecomb 18th to a large house.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Rent's Santley Minstrels 17th to a large house. Barry and Fay's Muldoon's Picnic, aided by a good specialty corps, played to a good house 18th. Genevieve Ward in Forget Me-Not 19th, won greater favor than ever before, and met with a hearty welcome. Buffalo Bill 20th had his usual generous program. He was presented with a basket of

flowers and an aesthetic plaque by some of his Worcester friends. Hyde and Behman's Muldoon's Picnic 21st to a fair house. Coming: Hague's Minstrels 27th—their last entertainment in this country before returning to England; Boston Theatre company in The World May 3; Tony Pastor's new company 4th; Maggie Mitchell 5th and 6th.

MICHIGAN.

DETROIT.

Whitney's Grand: Frank Mayo's return to his first love, Davy Crockett, was warmly welcomed by his Detroit admirers. Never was the play better acted, or a company superior to his present one selected to enact it. Kate Claxton followed for the latter half of the week in Two Orphans. This lady is also to be highly commended for the excellence of her company. Miss Claxton, though not by any means an actress of the first rank, yet always gives a satisfactory performance through the medium of a capable supporting company. Henrietta Vaders plays La Fochard, and plays it well, too. This lady's short lived starring tour seems to have done her no harm. This week Smith's U. T. C. will give us a dose.

Detroit Opera House: The Hanlons gave their original performance all the week to good houses.

Park Theatre: Hyde and Behman's Star company gave a fine show the past week. This week Frank Frayne's company in Mardo.

Items: Charles Percival Plunkett, an old and respected actor and manager, died in this city on the 18th inst. Congestion of the brain was the cause. He was sixty years old, and leaves seven children, all adults, and connected with the profession.—John L. Ashton returned from a thirty-two week's engagement with the Knights, and left at once to join Meredith's Ranch 10 company in Indiana.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, lessee and manager): C. H. Smith's U. T. C. 15th to large business. Charlotte Thompson, 21st and 22d, supported by a fair company, played Jane Eyre and East Lynne to good houses. Booked: Frank Mayo in Davy Crockett 25th; Bartley Campbell's Galley Slave company 26th; John McCullough in The Gladiator May 1; Robson and Crane 2.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Charlotte Thompson 19th in Jane Eyre to good business. Howorth's Hibernians booked for 22d; Galley Slave company 24th.

Item: Manager Solomon will soon put on the road an Uncle Tom company.

MINNESOTA.

MINNEAPOLIS.

Academy of Music: Litta Concert company 14th to packed house. Booked: Litta Concert company 18th; Robson and Crane 24th, 25th and 26th; Kennedy Family 28th; Evelyn's Sparks May 5 and 6.

Prince Opera House: Nothing booked beyond Renfrew. Closed during week.

Brown's Comique: William Sylvester, George Harrington, Nellie Neville, to full houses during week.

ST. PAUL.

Opera House (Charles Hains, manager): The Madison Square Theatre company, No. 2, in Hazel Kirke, 13th, closed a very successful engagement of three nights and matinee. Mile. Litta sang in concert 20th, under the auspices of the Mendelssohn Club, to a large and fashionable audience. Mile. Litta sang admirably and was greeted with hearty applause. Robson and Crane 27th to 29th.

Items: Belle Archer, Herbert Archer, Charles Wheatleigh, York Stephens and Mrs. Ada Wight, of the Hazel Kirke party, were handsomely entertained by a party of English friends last Friday evening at a little supper given after the performance.—Large company of variety stars at Conley's good houses.

MISSOURI.

Mozart Hall (W. D. Waller, manager): Janauschek 15th, in Mother and Son, to only fair audience.

Items: Sells Brothers' Circus May 2.—Shirley Smith, now with Janauschek, will retire from the theatrical business after this season.

SEALDALE.

Smith's Opera House (George T. Brown & Co., managers): B. W. P. and W.'s Minstrels booked for 27th; Smith's Two Orphans 28th and 29th; Genevieve Rogers and Frank E. Aiken May 15, week.

NEBRASKA.

Opera House (Ed. A. Church, manager): Annie Morgan in dramatic recitation 15th to very light audience. The Frank E. Aiken and Genevieve Rogers company opened in Ticket of Leave, May 17th, for week, to light business. Booked: Rent's Santley company 24th; Willie Edouin 28th; Lawrence Barrett May 10; Janauschek 15th.

Item: The much needed enlargement of the Opera House has at last assumed shape. J. M. McElferic, the well-known architect, has been employed by the owners, Messrs. Hall and Palmer, to draw up the necessary plans for the work.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Booked: Stevens' Jolly Bachelors 21st and 22d; Haverly's Stratagists 24th; Rent's Minstrels 25th; Willie Edouin's Sparks combination 29th; My Partner May 1; Mitchell's Pleasure Party 5th and 6th.

NEVADA.

Carson Opera House (John T. Preddy, manager): The box sheet for Kial's U. T. C. 17th and 18th is the best seen here this season.

Items: Mr. Murray, advance for Milton Nobles, who plays The Phoenix 27th, is now building the town.—Callester's Minstrels here 25th.—Rial's U. T. C. plays back to California from Virginia City, and sails for Portland, Oregon, May 10.

NEW HAMPSHIRE.

Music Hall: The Bunker's Daughter 18th, to a good house. The Professor 20th by the Madison Square Theatre company to the best house of the season. John T. Raymond, 21st; Fresh 22d, to a good house—it's 40th representation. The Danites booked for May 2.

NEW JERSEY.

JERSEY CITY.

Academy of Music (W. H. Brown, man-

ager): Salsbury's company in Green Room Fun 17th, 18th and 19th to fair business; Haverly's Minstrels 20th to good house; Cresson's Celebrated Case combination 21st and 22d to fair business.

ORANGE.

Orange Music Hall (G. P. Kingsley, manager): Salsbury's Troubadours in Green room Fun 22d, to a small but appreciative audience. Booked: Professor 28th by Madison Square company; Herrmann and company 29th.

Item: Henrietta Beebe, Joseph Camellas and Master Michael Banner will assist at the Mendelssohn Union Concert May 3.

TRENTON.

Taylor Opera House (John Taylor, manager): Strakosch Italian Opera company with Carrington as prima donna, 18th, to light house. Salsbury's Troubadours in Green Room Fun 20th to fair house.

Items: Royal Circus 17th was crowded both afternoon and evening, but gave the most miserable performance ever seen here.—Lester and Allen and Billy Carroll, now with Tony Pastor, propose to put a combination on the road next season.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): Joseph Murphy in Kerry Gow 17th and 18th to good business. Benefit of Mrs. Leland 19th; Shaun Rhue was given to a large and enthusiastic audience. Mrs. Leland as Kate Donivan scored a success.

It is gratifying to announce that the benefit was a success in every way, as the lady manager is deserving of praise for the manner in which this house has been conducted during the season. Haverly's Mastodons 21st and 22d were well received, and fully sustained their reputation. C. K. Haskell, the popular treasurer of the Leland, will be benefited 24th by the appearance of George Holland's company in The Colonel. Lotta in Bob for remainder of week.

TWELFTH.

Tweedie Hall (Wm. Appleton, Jr., manager): Sol Smith Russell in Edgewood Folks 17th to large house. Hague's Minstrels 19th and 20th also to good business. Booked: Rice's Surprise Party 28th. Rhea 29th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, lessee and manager): Charlotte Thompson 19th in 20th to good audience. Charlotte Thompson 21st and 22d, supported by a fair company, played Jane Eyre and East Lynne to good houses. Booked: Frank Mayo in Davy Crockett 25th; Bartley Campbell's Galley Slave company 26th; John McCullough in The Gladiator May 1; Robson and Crane 2.

ELMIRA.

Euclid Opera House (L. G. Hanna manager): Closed week of 17th. Joe Jefferson 24th in Rivals and Rip Van Winkle. United Mastodons May 1, 2 and 3. Boston Ideals 4th, 5th and 6th.

CLEVELAND.

Euclid Opera House (L. G. Hanna manager): Closed week of 17th. Joe Jefferson 24th in Rivals and Rip Van Winkle. United Mastodons May 1, 2 and 3. Boston Ideals 4th, 5th and 6th.

JOHNSON.

Opera House (Louis Schaefer, proprietor): Lee and Rix's Celebrated Case combination 15th; fine business. Hyde and Behman's Muldoon's Picnic to same; entertainment did not please the audience. Tony Denier's H. D. 19th; to large audience 20th; M. B. Curtis' Sam'l of Posen May 2 and 3.

GRAND RAPIDS.

Opera House (Theo. L. Yates, manager): Utica Opera House (Theo. L. Yates, manager): Hague's Minstrels to good business, 17th and 18th; Mahn's Comic Opera company in Boccaccio, 28th, to a very light audience. Booked: Lotta as Bob, 24th; Haverly's Mastodons, 25th; M. B. Curtis in Sam'l Posen, May 1; the Tourists, 2d; San Francisco Minstrels, 4th.

NEW YORK.

Items: Sam Hague and his company were handsomely entertained by their friends during their stay in Utica.

OHIO.

Opera House (S. M. Hickey, manager): Utica Opera House (Theo. L. Yates,

THE NEW YORK MIRROR

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HARRISON GREY FISKE,
EDITOR.

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The New York Mirror has the Largest Dramatic Circulation in America.

Actors Who Object.

There are all sorts of rumors afloat about the Union Square company's trip to California, which, if true, look as if Mr. Palmer possibly might not send them out. It is said the people are dissatisfied because their manager contracted for their appearance in San Francisco without consulting them. When notified of the trip, they are charged with protesting against what they call unprofessional treatment, and several of the principals bluntly refuse to go at all unless they are paid increased salaries.

Mr. Palmer has signed with Mr. McConnell, and he has got to produce his company in 'Frisco on August 7. We think there will be little difficulty in appeasing the wounded feelings of the mutineers. Their position does not seem tenable—actors, as a rule, are glad enough to get work during the vacation at Summer salaries, and we do not see why the Square people should object to receive the same sum that they earn during the regular season for this extra period.

Admitting the truth of the reports referred to, suppose Mr. Palmer did bargain to send out his company without asking their leave, and suppose this was "unprofessional," then why should the actors stop and quibble over a mere matter of politeness? The chance of filling in an idle spot in the year at terms they are accustomed to receive at the busy time, should gratify

rather than displease even the artists of the Union Square Theatre, and it is probable their manager took this for granted when he accepted Mr. McConnell's guarantee of a handsome certainty to visit the Pacific Coast.

It is a very fine thing to be a money-making manager; but sometimes it is infinitely less bothersome and more agreeable to be engaged in some other business—journalism for instance.

How the Copyright Question Looks.

As the elementary foundation on which to build a Reform in Copyright, we reaffirm a recent dictum of THE MIRROR, that the purpose of an efficient Act is to secure for plays the same legal recognition as property which is now extended to watches and to land. As MSS. they are as much personal property as a watch; as copyrighted works, they are as much real property as a piece of land. When it is understood that anybody who steals a play will be punished by the same law and in the same manner as the purloiner of any other kind of property, then, and not till then, will the honest members of the profession be safe. In an essay just republished, Matthew Arnold expresses a hope that Americans will come to some agreement in regard to copyright. While applauding the French system of organizing the theatre, he proceeds to point out that the English stage owes its days of power and greatness to the essays in the direction of organization made by the so-called patent theatres. Now, what is the basis of organization? Protection. And for protection with us just now is required a stringent Dramatic Copyright Law. An essential to an improved American stage is a supply of original American plays, over which the owners, authors, managers and actors shall have perfect command, so that they shall be fully protected and amply rewarded for the production of such plays. That the public is growing more sensitive to the value of ideas and the rightful ownership of intellectual property is indicated in more than one recent occurrence. We have announced, as part of a Western project, that a fund of \$43,000 has been subscribed, the entire sum to be expended upon reproduction of dramas. This is followed a little later by the announcement of a newly-organized company: "We will have a dramatic department with a first-class company, and have decided to present none other than plays by dramatists residing in the United States." That the awakened conscience includes the Church appears from the newspaper statement of the other day, that in one of the principal Western cities there is much excitement over a report that a reverend gentleman, pastor of a leading body of religionists, has been requested to resign on account of plagiarism. This is, we believe, the first distinct recognition of literary property in that shape in the United States. In order to satisfy themselves of the character of the charge, several members had stenographic reports made for the purpose of comparison. The person was confronted with proofs of plagiarism and allowed to resign. If this scrutiny was enforced upon so-called original plays produced in this city and throughout the country, might there not be a fearful thinning out and a terrible disbandment of black sheep?

To come to the question of practical redress on a large scale, we may state that a project for a copyright treaty between the United States and Great Britain was submitted to the State Department some time ago by certain American authors, backed by a conspicuous publishing interest. Such a treaty must necessarily carry with it the vital dramatic protection which we urge. A counter project has been presented by the British minister in Washington, and it is now pretty generally admitted that policy and justice on both sides of the ocean demand that the authors of each country should receive in the other the same protection that they receive in their own.

The imminent question just now is, how is this to be attained? The proposal of the Hon. Leon S. Abett to the late dramatists' meeting seems to be practicable; namely—a special enactment by the United States Congress abrogating what is called "stage-right"—with the added clause before suggested by THE MIRROR, of a criminal penalty for any violation of the absolute, exclusive, entire and manifold right in plays of the lawful proprietor thereof.

As conclusions to be reached by the operation of such a law, we may refer to the effect already achieved by the new International Copyright Act between England and France, which has compelled English managers to pay almost as much for the French article as they would have to pay for the home-made one, and the consequence, as observed by an English playwright, is that the English dramatist has something like a fair chance at last.

An American journalist speculates in the same direction, in regard to the effect of a similar enactment here. A fresh impetus will be given to the American drama, because a demand for plays by Americans will ensue as soon as the free performance of English works is legally prohibited and the dramatic writers of both countries are given a fair field and no favor.

In the meantime, it is to be borne in mind that we are thought of in high quarters, and that the President in his Annual Message has announced that negotiations for an International Copyright Convention are in hopeful progress.

Alexander Caufman.

An excellent picture of Alexander Caufman appears on our front page. This gentleman is not a novice as some people suppose. He played old men—the line of parts which he exclusively essays—eight years on the German and French stage before making his appearance in this country. Mr. Caufman will star next season in a new play by Fred Marsden, specially written to suit his talents.

Personal.



ELLSLER.—Effie Ellsler leaves Saturday for San Francisco. She has played Hazel Kirke incessantly for three years. A needed rest will be taken in June, after which she will resume the part with which her name is identified all over the country.

HILL.—J. M. Hill went over to Boston last week on business. He returned Tuesday.

ROGERS.—Jno. R. Rogers has closed his season, and is in this city, a guest at the Westminster.

KEYS.—It is rumored that Ed. S. Keys, manager of Haverly's Brooklyn Theatre, will resign at the end of the present season.

MORDAUNT.—Frank Mordaunt reached the city yesterday. He is selecting people to resign on account of plagiarism. This is, we believe, the first distinct recognition of literary property in that shape in the United States.

FILKINS.—Col. Robert Filkins made his appearance at the Madison Square Theatre yesterday, where he will for the present make his headquarters.

HAVERLY.—J. H. Haverly has cabled Harry Mann to investigate the rumor of his death and find out who started it. Harry is hard at work so doing.

FARRELL.—J. Frank, agent of John T. Raymond, arrived in the city Tuesday night looking as bright and fresh as a daisy. He is, in fact, becoming quite too-oo.

STETSON.—John Stetson has at last secured the lease of Booth's Theatre for another year, and will open the next season about September 1, with a spectacular melodrama.

MAGINLEY.—Ben Maginley, one of J. M. Hill's many stars, will open in his new play, by A. F. Schwartz, of the Philadelphia Evening Telegraph, at the Brooklyn Grand Opera House, May 15.

ELMOR.—Florence Elmore has just closed her first season in the legitimate with Fred Warde, and arrived in the city on Sunday. She has been successful, and has received several offers for next season.

LEWIS.—Jeffreys Lewis will star next season in Belasco's play, La Belle Russe. Her performance was more sensuous than Rose Coghlan's will be; but she made the hit of her line in the part in San Francisco.

VENN.—Topsy Venn has rejoined Rice's Surprise Party. The company's baggage was attached at Rochester last week; but the matter was settled. The cause was the non-arrival of a draft from Mr. Rice.

SALVINI.—A few weeks since it was given out that young Salvinis had been engaged for three years by Manager Palmer, of the Union Square. This is untrue. J. M. Hill has engaged him to support Margaret Mather next season.

EDITORS.—Charles Frohman yesterday telegraphed the Press Association of Texas, now in session at Houston, an invitation to attend the Callender Minstrel performance in San Francisco, to which city the Association exults at the close of their meeting.

LEE.—Twice last week Harry Lee was called upon suddenly to play Eben Plympton's part in Dave Hardy in Esmeralda at

the Madison Square. Plympton is having some sort of serious trouble with his eyes. This week he is entirely unable to act.

FREEMAN.—Max Freeman is rehearsing the Union Square company for their Boston opening in Daniel Rochat. He has entire charge of the stage, and although Far From the Madding Crowd has failed, his excellent stage management is discernible throughout.

DEVES.—Officer William B. Deves, of the Eighteenth Police Precinct, sold two hundred and ninety-one tickets for the Actors' Fund benefits—by far the largest number disposed of by any single officer. He should be given either a medal or the freedom of the theatres for a season.

CARLETON.—There is a painful rumor among the attaches of the Standard that in the new piece which Gilbert and Sullivan are preparing for W. L. Carleton, that gentleman will actually sing in comprehensible English so as to be understood by the audience. Malicious rumor only.

CRISP.—Harry Crisp, of the World Company No. 1, is lying very ill with pneumonia in Chicago. At one time his life was despaired of; but the watchful care and nursing of his wife and the attendance of a good physician seem to be having a beneficial effect, and he will soon be well.

MESTAYER.—Emily Mestayer, one of the best known ladies in the profession several years ago, died at her residence Tuesday, and will be buried from the Little Church Around the Corner to-day. She was the mother of William Mestayer, of the Tourists, and an aunt of Charles R. Thorne, Jr., and belonged to a strictly theatrical family.

ENGLISH.—Will E., manager of English's Opera House at Indianapolis, is a candidate for Congress. He is the son of the gentleman who was a candidate for Vice President on the Hancock ticket in 1880. If Mr. English goes to Congress it is probable that he, being "one of us," may be brought to a realizing sense of the necessity for a good copyright law.

BANCROFT.—A snobbish correspondent of the Tribune describes, with evident self-satisfaction as showing his intimacy with Mr. and Mrs. Bancroft, the London managers who have been running Ours for years, "a Sunday dinner at their pretty house in Cavendish Square," where "the table was literally garni de fleurs," and which "gathering was remarkable for the celebrities" present, including the Prince of Wales. And he adds that on leaving his fair hostess the Prince wrote in her album "the royal inscription," so the snob says, "Not 'Ours,' but yours truly, Albert Edward."

The Actors' Fund.

Another boom is given to the Actors' Fund this week, and we are pleased to be able to herald the news to the profession who are so much interested in the progress and fulfillment of the designs of the Fund. By reference to our last page an advertisement will be found which announces the proposed benefit of Miss Fanny Davenport to be given at the Grand Opera House on the afternoon of May 10, the gross receipts of which will go to the Fund, and will, beyond a doubt, swell it very materially. The play has not, as yet, been decided upon, but any thing in Miss Davenport's repertoire will be good, and the house cannot fail of being large. The following letter from Miss Davenport was received by the editor yesterday:

PITTSBURG, Pa., April 24, 1882.

EDITOR NEW YORK MIRROR:
I have just heard from Miss Anderson. She is getting up a performance herself, so cannot assist me. My opinion of the last agitation in the Fund business is this: All the profession should have a vote as to what should be done. They were the cause of the effect, and a committee of three might be chosen by their votes to decide all important questions. At any rate something should be done, and at once.

Yours,
FANNY DAVENPORT.

No doubt Miss Davenport's suggestions will receive proper attention, and as a meeting of the committee on organization is to be held to-day, these matters will all of necessity be brought before them.

MISS MARY ANDERSON.

Miss Mary Anderson has forwarded to Mr. A. M. Palmer, the Treasurer of the Fund, five hundred dollars (\$500) as her contribution to the Fund. This donation was accompanied by a letter from Miss Anderson, in which she promises to do more anon.

Mr. Edward Wodislaw writes a very strong letter to the editor of THE MIRROR endorsing the Fund, and offering his services for Miss Davenport's coming benefit, or at any other time he may be called upon.

MIRROR CORRESPONDENTS.

The following from one of our numerous correspondents will be read by the profession with interest, as it shows that our correspondents are interested in the Fund:

ATHENS, Ga., April 19, 1882.

DEAR SIR:—The magnanimous action of the professional fraternity and the public in creating the Actors' Fund is praiseworthy beyond degree. Could not this fund be largely supplemented by a contribution from the correspondents of THE MIRROR? I would respectfully beg to make the suggestion that each of the above-named contribute the sum of one dollar, to be designated as the contribution from THE MIRROR correspondents. I hold myself in readiness to deposit my mite.

Very respectfully,
GEORGE H. PALMER.

Action such as this on the part of our correspondents would be very creditable to them and pleasing to all professionals, though it is a matter with each individual, and we can only say that we will turn over to the Treasurer of the Fund any amounts they may forward us.

IN ENGLAND.

We clip from last week's *Spirit of the Times* the following, which fully explains itself:

"We have received from Henry Irving, the leading manager and actor of England, the following delightful letter in response to our suggestion that the profession would be pleased to have him act as Honorary Trustee for England of the Actors' Fund, to be consulted by cable, whenever necessary, in regard to the professional standing of English applicants for relief. We have forwarded the original of the letter to the Board of Managers, so that the appointment of Mr. Irving, which is already ratified by the whole profession, may be formally confirmed:

"15 GRAFTON STREET, April 4.

"MY DEAR SPIRIT:—Nothing will give me greater pleasure than to do all in my power to aid your admirable project. I shall gladly accept the post of Honorary Trustee for England.

"The ordinary sources of help often fail to satisfy the most pressing demands, and what is wanted is a great Fund which will assist the needy. Under the subscription to it or not, will be the slightest reference to the cause of their poverty.

"Of course, we shall be told that by this system we shall encourage the undeserving, and so forth; but "Treat every man after his deserts"—an excellent motto, by the way, for a fund like yours.

"With the most cordial good wishes for the success of the Fund, believe me,

"Yours very truly,

"HENRY IRVING."

The Usher.



In Ushering
Mind him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

The purser of the *Celtic*, Mr. Litchfield, who has just arrived in port, called to tell me something of Haverly's trip across on that ship, which may interest my readers. After the second day J. H. Haverly did not appear at table. "He was very 'seedy' indeed," says my informant, "and Mrs. Haverly ascribed his weak condition to the three years of constant mental anxiety through which he has passed." At Queenstown Haverly felt he would like to stand on *terra firma* again, and he left the *Celtic*, taking the usual tour through Cork, the lakes of Killarney, Dublin, and up to the Giants' Causeway. At Liverpool, Saker, the manager of a theatre there, and a party of friends came down to the "stage" to welcome the great American manager. They had prepared a banquet in his honor, and were disappointed at his non arrival. He is now in London.

* * *

The manager of Baird's Minstrels is a can-dan man. Among the executive staff published at the foot of his small bills, I notice in bold type the line, "William A. Torrey, ticket speculator." There's nothing frigid about that, eh?

* * *

While everyone is attacking the theatre ticket speculators, would it not be well for someone to point out the difference between such legitimate dealers as McBride and Tyson, who accommodate the public, and the street peddlers who hang about doors of the theatres, and who are nuisances? Tyson, McBride and Rullman, have together invested \$20,000 in tickets for the May Music Festival, entirely at their own risk, for these tickets are not returnable. Their speculation is quite business like. They sell seats at an advance, and are relatively in the same position to the public as the brokers are to the stock market. They have regular patrons who would not buy direct from the Festival ticket-office, and others can purchase of them without encountering the crowds and the rude insolence of the employees around the place where the tickets are disposed of by the Festival people themselves.

* * *

This week THE MIRROR's advertising columns again show the remarkably early preparations managers are making for next season. The month of April is usually quiet so far as dramatic advertising matters are concerned; a lull comes because managers defer their announcements until the actual close of the season. This year it is different. Our business columns are over-crowded. Such early activity is a good sign for '82 and '83. Won't our patrons be so good as to send their favors in earlier, so that their advertisements can be classified or at least guaranteed? A large number of favors came in too late for insertion this week.

Was it Schwab?

The published escapades of the confidence man, Maurice Alfred Schwab, now in the Tombs for defrauding Miss Lewis, are well known to the profession, and have brought down on his head anathemas from various sources, as well as charges of multitudinous swindles.

Yesterday a reporter of THE MIRROR heard of another swindle of the same sort, and at once proceeded to investigate. It seems that about two weeks since a man called on Mrs. Vandenhoff, the teacher of elocution, at 1270 Broadway, and representing himself as Mr. Chase, of the Chase Brothers, managers of Madame Rhea, wanted to know if she could recommend to him any nice young lady to play the part of Michette in Camille, saying that he had been recommended to her for such a person. He said that he did not go to a dramatic agency because he could not depend on the people they would furnish him, and Madame Rhea wanted a lady of whom she could make a companion and friend as well as a member of the company; she was very particular as to the kind of person she took.

Mrs. Vandenhoff was a pupil, a Miss Morehouse, of Lansing, Mich., who was young, pretty, talented, and of the highest respectability, though not overburdened with money. All was satisfactory to "Mr. Chase," except the last statement, as the lady would have to have wardrobe, and must pay for it

herself. This she could not do. He then offered to buy her wardrobe and take the money out of her salary by weekly payments. This was agreed to, and all preliminaries were arranged to leave for Pittsburg, where the company were playing.

Mrs. Morehouse, the young lady's mother, wore a gold watch, and "Mr. Chase" told her it would be absolutely necessary for her daughter to be provided with one like it, and if she would let him have hers he would get a gold chatelaine, and it would be very nice for the young lady to wear. This was refused, and the watch was saved. He then said that the young lady must have a traveling ulster and must get it herself. She told him she had no money, but could probably borrow it, and did borrow six dollars, which "Mr. Chase" took, saying the ulster would cost ten dollars, but that he would pay the other four dollars.

He then left to buy the ulster, but has not yet returned, because, it is supposed, he cannot get through the bars that shut him up in the Tombs.

The reporter called on Mrs. Morehouse and obtained the facts as above, and then called at the Tombs, where Schwab denied them, saying that he had never heard of any of the people. The reporter will be sent with Mrs. Morehouse and her daughter to visit the Tombs to-day and try to identify Schwab as the "Mr. Chase," and if they succeed a charge will at once be made against him, and the case will be pressed as far as the law will permit. Such people are only fit for the penitentiary, and all sufferers from their dealings owe it to the community to make every effort to convict them.

An American Comic Opera.

The manager of the Kate Castleton All at Sea company is negotiating for the purchase of a two act comic opera entitled *The Highland Lights*, which was noticed at some length in THE MIRROR at the time of its publication a year ago. The scene, as well as words of the opera, and a novel stage effect with calcium lights, have been copyrighted for the authors by William F. G. Shanks, of the *Tribune*, with whom the negotiations are making, and who owns the copyrights. There are only eight important singing people in the piece; but the chorus is large. The opportunities for dressing are great. There is only one scene in the piece, being a representation of the Highland Lighthouse and the adjacent hotels on the Shrewsbury River by day in one act and by night in the other. The actual scene, which is near Long Branch, and is familiar to many professionals, is one of the most picturesque in America. The copyrighted stage effects are produced by using full-sized revolving calcium lights in the two towers of the lighthouse. The libretto is sparkling and bright with wit and humor; and the songs and ballads very charming in words and music also. Dudley Buck, to whom the libretto was submitted with a view to his writing the music for the concerted pieces, writes to the author: "I have read your libretto with interest, and it is in many respects the best I have seen." Manager John T. Ford, of Baltimore, to whose attention it was brought, also writes: "If the music is as catching as the libretto, it will, in my judgment, prove a profitable go." Shortly before leaving for Europe J. H. Haverly had it in contemplation to do it in Brooklyn, with Fred Archer, the organist of Plymouth Church, who was enthusiastic about the libretto, to do the music. The All at Sea parties want it because of the prominence of a soprano and a contralto part for Miss Castleton and Miss Agnes Hallock.

Dishonest Speculation.

Saturday night last orders were issued at Haverly's Fourteenth Street Theatre to question persons presenting bill-board tickets for admission. Walter Keys, the treasurer of the house, began operations by asking of the holder of each of such tickets where he got it. The investigation showed that most of them had been bought from a speculator in Sixth avenue. Such as these were marked "No good" and refused, the result being that out of one hundred and sixteen presented only about thirty were admitted. About half a dozen of these speculators who have been buying and selling "bill-board" passes have been arrested for dealing without a license, and Harry Mann deserves credit for fighting them as he is doing.

Congratulations.

Every person, no matter what his calling, has within him a spark of jealousy, and members of the dramatic profession are afflicted that way to the ordinary extent, if not more so. Last Saturday night this was illustrated at the Park, where, after the performance of *After the Opera*, Mr. Gunter, the author, warmly congratulated one member of the company on the manner in which the part had been played. The others were standing around waiting for the usual recognition of their efforts; but Gunter calmly walked away, and a whole company is disgusted with the author and the play, while jealousy only remains behind. The good part of the whole affair is that the innocent cause of the bad feeling is unaware that anything wrong is going on, the company having too fine a sense of justice to blame any one save Gunter—and he, too, is evidently oblivious of having done anything out of the way.

NEWS IN INTERVIEWS.

Salvini's Plans.

"Salvini will begin his American tour in October," said Mr. Jack St. Maur to a MIRROR representative Tuesday. "His appearance in New York will take place either at Booth's or the Fifth Avenue."

"Why at one of those theatres?"

"We are under contract to play with John Stetson in this city and Boston. If he secures Booth's—and I hope he will—Salvini will play there; otherwise the smaller theatre will be used. The company is not yet complete. Marie Prescott and Lewis Morrison have been engaged. Miss Caywan and Maude Harrison are anxious to go; but Mr. Chizzola, who sails for England this week, prefers to select a juvenile woman in London. Salvini is now in St. Petersburg, making piles of money and receiving quantities of presents from the people, who fairly worship him. In a letter I received from him Saturday he mentions the performances with Irving which the cable has since announced as arranged for."

"Is Mr. Stetson interested in next season's tour?"

"No; Chizzola will go it alone. Last season he was not in a condition to shoulder such a large enterprise entirely alone. Now he has more than enough capital. He gets very large terms for his star; about the same as for grand opera troupe."

"How will you dispose yourself until October?"

"I shall stay here attending to Mr. Chizzola's business. I did hope to be able to go to England—I haven't been over in six years. But that plan will have to be reserved for another Summer."

Two Booms.

J. H. Havlin appeared on the Square Sunday, when a reporter met him and asked regarding the fresh boom.

"Which fresh boom?" asked Mr. Havlin. "The Raymond fresh or the Maddern fresh?"

"Both."

"Well, Raymond has had the most successful season since he has been on the road, and Miss Maddern's prospects are as bright as her pretty eyes. She begins on the 15th of May at the Park, and no stone will be left unturned to make her a success thereafter."

"Have you tried her new play yet?"

"Yes. Fogg's Ferry was a big go at Dayton, and I have high hopes for it in New York. But I haven't much time, as I am to leave at three o'clock to join the American on his tour through New England. Good-day." And he disappeared.

Miss Prescott's Gaffey.

Miss Marie Prescott, who will sail next June for England, where she is to support Ristori and Salvini in tragic drama, was seen by a MIRROR representative the other morning.

"I am about starting for the West," said she—"not professionally, but on private business. It is not at all likely I shall play again here until next Fall, when Signor Salvini begins his tour."

"It was understood you intended starring next season, Miss Prescott."

"True; but, exercising the prerogative of my sex, I changed my mind. I prefer playing with the actor who stands head and shoulders above his fellow-artists to tramping through the country for the gratification of seeing my name in big letters."

The reporter inquired regarding Miss Prescott's legal business, which, judging from frequent items in the court news of the daily papers, has been exceedingly complex during the past six months.

"I presume you refer to the annoyances of that little scamp who has bothered me quite persistently this season," said Miss Prescott, with a pleasant smile. "Oh! he has been effectually sat upon. His little claws have been clipped, and they can do no further harm. But I have punished him, nevertheless, and shall punish him still more."

"How?"

"You have possibly heard of an intermittent sheet called the *Tim Winkle*, or the *Silly Tongue*, or something of that sort. In it from time to time the young rascal has indulged in some very silly articles about me. Unfortunately for him, many of these articles were distinctly libelous. After consulting with my lawyers, I began suit against the agents of the company, the publisher of the sheet, and the little Jesuit, its editor. The publisher got on his knees and pleaded for three hours with me to withdraw my action against him. That's I declined to do. The American News company refused to handle the paper in January last, since which time it has had no actual circulation. I take pains to see that none of the leading dealers, Brentano, McBride, Tyson and others, place it for sale on their counters. Consequently it is as dead as though it were not in existence. It is kept alive merely to 'strike' people for a few dollars now and then; but it is a wretched specimen of bad English, bad typography and bad schemes."

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"You have possibly heard of an intermittent sheet called the *Tim Winkle*, or the *Silly Tongue*, or something of that sort. In it from time to time the young rascal has indulged in some very silly articles about me. Unfortunately for him, many of these articles were distinctly libelous. After consulting with my lawyers, I began suit against the agents of the company, the publisher of the sheet, and the little Jesuit, its editor. The publisher got on his knees and pleaded for three hours with me to withdraw my action against him. That's I declined to do. The American News company refused to handle the paper in January last, since which time it has had no actual circulation. I take pains to see that none of the leading dealers, Brentano, McBride, Tyson and others, place it for sale on their counters. Consequently it is as dead as though it were not in existence. It is kept alive merely to 'strike' people for a few dollars now and then; but it is a wretched specimen of bad English, bad typography and bad schemes."

The reporter inquired regarding Miss Prescott's legal business, which, judging from frequent items in the court news of the daily papers, has been exceedingly complex during the past six months.

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PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Coming: Fay Templeton Opera company 27th. Barnum has everything covered for May 12.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Frank Mordaunt in Old Shipmates 22d to good house. Booked: John T. Raymond May 1; Salsbury's Troubadours 5th; The Colonel 6th.

Items: Old Shipmates disbanded here 22d. Will reopen in New York May 22.

PROVIDENCE.

Opera House (George Hackett, manager): Kiralfy's Black Crook this week. Clara Louise Kellogg in Faust May 1; Minnie Hawk as Carmen 2d.

Low's Opera House (William H. Low, Jr., manager): Work commences upon the new entrance May 1. San Francisco Minstrels booked for 27th.

Theatre Comique (Hopkins and Morrow, managers): Good shows and pleased audiences.

Item: Nathan's Circus shows here May 2.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Buffalo Bill 19th to light business; Genevieve Ward in Forget-Me-Not 20th delighted a good-sized audience; Kiralfy's Black Crook 21st to a large and enthusiastic audience. Booked: Anthony and Ellis U. T. C. No. 1, 27th; J. T. Raymond in Fresh 28th, for benefit of Manager Jameson.

Items: Bolos Kiralfy was arrested here Friday, 21st, at suit of Joseph W. Moore, of Providence, for alleged breach of contract in the non-performance of Around the World in Eighty Days at Low's Opera House, Providence, week of Jan. 10, 1881. Damages are laid at \$2,700. Kiralfy claims that no written contract was made, but that Moore guaranteed a certainty of \$3,500, payable \$1,000 in advance, and the balance in equal daily payments; that Moore failed to make the advance deposit as required, violating the agreement. Kiralfy furnished bail in \$2,000 for his appearance in Providence at the June term of the Common Pleas.—The Opera House project hangs fire, and it is probable nothing will be accomplished till next season.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): It was reserved for the Charles E. Ford Comic Opera company to close the theatrical season at this house, and they did it in a very pleasing manner, presenting Mascotte, Bille Taylor, Olivette, Patience, Manola, and Musketeers. While the principal members of the troupe, consisting of Misses Bocquel, Stembel and McHenry are not particularly brilliant in the vocal line, they are very acceptable actresses. The chorus was very good. Business was only fair.

Items: The past season at Leubrie's has not been as successful, financially, as previous years. The attractions have been of the best, but probably in too rapid succession. Bad crops and the floods have also militated against good financial returns.

The management next season will probably remain as at present, with the affable Frank Gray as resident manager.—It is rumored that John W. Norton, of St. Louis, will probably attend to Mr. Brooks' theatrical interests here.

NASHVILLE.

Maesone Theatre (J. C. Milson, manager): Nothing but amateur performances here this week. C. E. Ford's English Opera Troupe coming, 24th, 25th and 26th.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Mr. and Mrs. Chanfrau in East Lynne and Kit 17th and 18th to crowded houses. Booked: Barry and Fay's Muley's Picnic 29th; Collier's Banker's Daughter May 1; Grau's French Opera company 18th.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): C. L. Davis, in Alvin Joslin, drew a large house 17th.

Opera House (A. B. Deusberry, manager): The attractions last week were: Teresa Girard, Mattie Bliss, Nellie Goodman, Mamie Walsh, Harry Lord and Thomas Leith. The latter succeeds George Warren as stage-manager. Business good.

Theatre Comique (W. W. Putnam, manager): A fine variety performance to large audiences. Julia Wilson, who has been a drawing card for several weeks past, has been re-engaged.

WISCONSIN.

MILWAUKEE.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): New England Opera company, booked for 18th; Mitchell's Pleasure Party 18th, and Corinne Merriemakers 20th—all canceled on account of change in routes. T. W. Keene in Richard III. 25th to fine house. Frank Mayo comes May 1.

Item: H. D. Clement, of this place, late proprietor of the Clement Concert company, has disbanded his troupe after a prosperous season, and contracted with the Hyer Sisters' combination for a month's tour through Iowa.

EAU CLAIRE.

T. W. Keene presented Macbeth 18th to a crowded house. Edwin Clifford combination followed 19th, playing five nights and matinee. On his arrival Clifford declared his intention to play Hazel Kirke; but as a Madison Square company was billed for the 24th, he changed his mind. Clifford affects to sneer at the efforts of the Madison Square to protect their rights in that famous play; but he should beware of the fate of the Chicago pirates, who have come to a realization of the old saw that "no thief e'er felt the halter draw with good opinion of the law."

MADISON.

Opera House (George Burroughs, proprietor): T. W. Keene's appearance 19th, was greeted by one of the finest audiences of the season. When the sale of seats commenced there was a perfect jam. Mr. Keene has gained an enviable reputation in this city. Willie Edouin's Sparks combination came 20th, to a good house. Dreams gives two hours of healthy fun. Tony Denier is booked for May 15.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Willie Edouin's Dreams 17th to 19th to fair business. The loss of Jacques Kruger, John Mackay and Marion Elmore

leaves a big gap. T. W. Keene 20th to 22d to good business. He has made himself a favorite here. Robson and Crane in Forbidden Fruit May 1.

Academy of Music (Harry Deakin, manager): Corinne Merriemakers 21st to 23d to good business. The company has been greatly strengthened since C. H. Smith took the management. Mascotte, Olivette, Pinocchio and Cinderella are well presented.

WYOMING.

LARAMIE CITY.

Blackburn Hall (Greenbaum and Wilton, managers): Callender's Minstrels 18th gave a fine performance to a very large audience. Milton Nobles in Phoenix 17th to a good house. Haverly's Strategists 19th.

CANADA.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, proprietor): Royal Bell Ringers 13th, second appearance, were greeted by a large and delighted audience. Gus Williams in Our German Senator 18th to a large house.

BROCKVILLE.

Opera House (Geo. T. Fuford, manager): Helen Coleman 19th in Widow Bedott to light business. Royal Hand-Bell Ringers 20th to crowded house. Booked: Gus Williams 25th; Rents Sautley combination 28th.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Gus Williams 17th to good business. John Townsend had a small house at his benefit 20th.

HALIFAX.

Academy of Music (J. Jack, Secretary): Baird's Minstrels closed on the 15th; good houses all the week. The Royal Hand Bell Ringers give two performances 27th and 28th. A company, including William F. Burroughs, Lin Harris, A. Tavener, Miss Van Courtland, Mrs. German, and others, will open on May 3 in Two Nights in Rome, to be followed by other dramas. W. H. Lytell will begin a season July 3. F. S. Chanfrau will produce Kit May 29.

Items: Mr. Hicks, of the Madison Square Theatre, New York, will visit the maritime provinces shortly to make arrangements for the production of Hazel Kirke—Harry Phillips, business manager for T. W. Keene, writes that, if satisfactory arrangements are made, the company will appear here early in July.

LONDON.

Grand Opera House (C. J. Whitney, manager): Gus Williams in Our German Senator, 19th, to a crowded house. Booked: Haverly's Opera company with Emeline Melville, 27th.

Item: J. M. Lathrop, acting manager of the Grand, is to have a benefit May 18, when five hundred handsome souvenirs are to be presented to the ladies.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

AUDRAIN COMIC OPERA CO.: Cincinnati, 24, week; Philadelphia, May 1, week; Baltimore, 8, week; Chicago, 15, week.

ACME OPERA CO.: New York, May 1.

ACME COMEDY CO.: Fort Dodge, Ia., 24, week.

ANNIE PIXLEY: Philadelphia, 24, week; New York, May 1, week.

ADA GRAY: Washington, 27, 28, 29; Baltimore, May 1, week.

BUFFALO BILL: Bridgeport, Conn., 27; Stamford, 28; New Haven, 29; close season.

B. MC'AULEY COMPANY: Cincinnati, 24, week.

CHARLOTTE THOMPSON: Indianapolis, Ind., May 2, 3; Danville, Ill., 4; Lafayette, 5; Terre Haute, 6; St. Louis, 8, week; Cincinnati, 14, week.

COLLIER'S BANKER'S DAUGHTER CO. NO. 1: Fall River, Mass., 28; Newport, R. I., 29; Burlington, Vt., May 1; Montreal, 2, 3, 4, 5, 6.

CORINE MERRIEMAKERS: Chicago, 24, week; C. L. DAVIS (Alvin Joslin): Bucyrus, O., 27; Gallon, 28; Delaware, 29; Cincinnati, May 1, week.

DENMAN THOMPSON: Portland, Me., 28, 29.

ERIC BAYLEY'S COLONEL CO.: St. Louis, Mo., 24, week; Springfield, Ill., May 1; Decatur, 2; Lafayette, Ind., 3; Terre Haute, 4; Richmond, 5; Cincinnati, 8, week; Chicago, 15, two weeks.

EDWIN BOOTH: New York, 17, two weeks.

EMMA ABBOTT OPERA CO.: Washington, D. C., 22, week.

FANNY DAVENPORT: Syracuse, N. Y., 27; Oneida, 28; Newburg, 29.

FRANK E. AIKIN DRAMATIC CO.: Leavenworth, Kan., 26, 27; St. Joseph, Mo., 28, 29; Topeka, Kan., May 1, week; Emporia, 8, week.

FLORENCE HERRING COMBINATION: Milwaukee, Wis., 27, 28, 29; Oshkosh, May 1, 2, Milwaukee, 4, 5, 6, 7.

FRANK I. PRAYNE: Detroit, Mich., 24, week; Cleveland, O., May 1; Pittsburgh, Pa., 8; Philadelphia, 15; New York city, 22; Newark, N. J., 29, close of season.

FAY TEMPLETON CO.: Wilkes-Barre, 27; Allentown, 28; Reading, 29; Brooklyn, N. Y., May 1, week.

FRANK MAYO: Grand Haven, 27; Racine, Wis., 28; Kenosha, 29.

FORD'S OPERA CO.: Frankfort, Ky., 27; Lexington, 29, 30; Mayfield, May 1; Portsmouth, O., 2; Columbus, 3, 4, 5, 6; Cincinnati, 8; Chicago, 15, two weeks; St. Louis, June 12, for the Summer.

GUS WILLIAMS' CO.: Montreal, 27, 28, 29; Boston, May 1, week; Philadelphia, 8, week.

GRAU'S FRENCH OPERA CO.: New York City, 24, two weeks.

GEORGE HOLLAND COLONEL CO.: North Adams, Mass., 27; Pittsfield, 28; Westfield, 29.

GEORGE H. ADAMS' HUMPTY DUMPTY TROUPE: St. Louis, 21, week; Cincinnati, 30, week.

GENEVIEVE WARD: Williamsburg, N. Y., 24, week, and close season.

HARRISONS (PHOTOS): New York City, 24, week.

HAYERLY'S STRATEGISTS: Ottumwa, Ia., 27; Mount Pleasant, Ill., 28; Burlington, Ia., 29; Galesburg, Ill., May 1; Peoria, 2; Petersburg, 3; Springfield, 4; Joliet, 5; LaPorte, Ind., 6; Grand Rapids, Mich., 8; Grand Haven, 9; Big Rapids, 10; East Saginaw, 11; Bay City, 12; Flint, 13; HOKEY AND HARDIE CHILD OF STATE COMB.: Pittsburgh, Pa., 24, week; Connellsville, May 1; Johnstown, 2; Altoona, 3; Lock Haven, 4; Williamsport, 5.

HANLON BROTHERS: Toronto, Can., 24, week; Buffalo, N. Y., May 1, week; Albany, 8, week.

HARRY WEBER'S NIP AND TECK: Sullivan, Ill., 27; Edingham, 28; Terre Haute, Ind., 29; Vincennes, May 1.

JOHN McCULLOUGH: Mattoon, Ill., 27; Decatur, 28; Bloomington, 29; Grand Rapids, Mich., May 1; East Saginaw, 2; Bay City, 3; Port Huron, 4; Detroit, 5, 6.

JOLLIET'S OPERA: Ottumwa, Ia., 27; Mount Pleasant, Ill., 28; Burlington, Ia., 29; Galesburg, Ill., May 1; Peoria, 2; Petersburg, 3; Springfield, 4; Joliet, 5; LaPorte, Ind., 6; Grand Rapids, Mich., 8; Grand Haven, 9; Big Rapids, 10; East Saginaw, 11; Bay City, 12; Flint, 13; HOKEY AND HARDIE CHILD OF STATE COMB.: Pittsburgh, Pa., 24, week; Connellsville, May 1; Johnstown, 2; Altoona, 3; Lock Haven, 4; Williamsport, 5.

KELLY'S OPERA: New York City, 24, week; Allentown, 25; Reading, 26; Philadelphia, 27; New York, 28; Boston, 29; Albany, 30; Saratoga, 31; New Haven, 32; Stamford, 33; New York, 34; Boston, 35; Albany, 36; Saratoga, 37; New Haven, 38; Stamford, 39; New York, 40; Boston, 41; Albany, 42; Saratoga, 43; New Haven, 44; Stamford, 45; New York, 46; Boston, 47; Albany, 48; Saratoga, 49; New Haven, 50; Stamford, 51; New York, 52; Boston, 53; Albany, 54; Saratoga, 55; New Haven, 56; Stamford, 57; New York, 58; Boston, 59; Albany, 60; Saratoga, 61; New Haven, 62; Stamford, 63; New York, 64; Boston, 65; Albany, 66; Saratoga, 67; New Haven, 68; Stamford, 69; New York, 70; Boston, 71; Albany, 72; Saratoga, 73; New Haven, 74; Stamford, 75; New York, 76; Boston, 77; Albany, 78; Saratoga, 79; New Haven, 80; Stamford, 81; New York, 82; Boston, 83; Albany, 84; Saratoga, 85; New Haven, 86; Stamford, 87; New York, 88; Boston, 89; Albany, 90; Saratoga, 91; New Haven, 92; Stamford, 93; New York, 94; Boston, 95; Albany, 96; Saratoga, 97; New Haven, 98; Stamford, 99; New York, 100; Boston, 101; Albany, 102; Saratoga, 103; New Haven, 104; Stamford, 105; New York, 106; Boston, 107; Albany, 108; Saratoga, 109; New Haven, 110; Stamford, 111; New York, 112; Boston, 113; Albany, 114; Saratoga, 115; New Haven, 116; Stamford, 117; New York, 118; Boston, 119; Albany, 120; Saratoga, 121; New Haven, 122; Stamford, 123; New York, 124; Boston, 125; Albany, 126; Saratoga, 127; New Haven, 128; Stamford, 129; New York, 130; Boston, 131; Albany, 132; Saratoga, 133; New Haven, 134; Stamford, 135; New York, 136; Boston, 137; Albany, 138; Saratoga, 139; New Haven, 140; Stamford, 141; New York, 142; Boston, 143; Albany, 144; Saratoga, 145; New Haven, 146; Stamford, 147; New York, 148; Boston, 149; Albany, 150; Saratoga, 151; New Haven, 152; Stamford, 153; New York, 154; Boston, 155; Albany, 156; Saratoga, 157; New Haven, 158; Stamford, 159; New York, 160; Boston, 161; Albany, 162; Saratoga, 163; New Haven, 164; Stamford, 165; New York, 166; Boston, 167; Albany, 168; Saratoga, 169; New Haven, 170; Stamford, 171; New York, 172; Boston, 173; Albany, 174; Saratoga, 175; New Haven, 176; Stamford, 177; New York, 178; Boston, 179; Albany, 180; Saratoga, 181; New Haven, 182; Stamford, 183; New York, 184; Boston, 185; Albany, 186; Saratoga, 187; New Haven, 188; Stamford, 189; New York, 190; Boston, 191; Albany, 192; Sarat

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9

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—J. H. McVicker arrived in the city on Saturday.

—Flora M. Pike, of Tony Pastor's company, will spend the Summer in St. Louis.

—We understand that J. B. Booth leaves the Galley Slave party at the end of the season.

—Jeffreys Lewis commences an engagement at the Grand Opera House, Brooklyn, May 8.

—Charles Frohman was very ill on Sunday and Monday, but is getting all right again.

—Dave Peyer has been re-engaged by Baker and Farron to manage their business next season.

—Messrs Stevens and Murtha will play their comic opera company in St. Louis during the Summer.

—Harry Lee takes his horse to California with him. He says he wants to know what kind of an animal he rides.

—Frank Hardenberg is seriously ill, and it is feared he will be unable to play at the Fifth Avenue in Checkered Life.

—John T. Raymond and The World company No. 1, both under the management of Brooks and Dickson, close their seasons on May 8.

—Joseph Murphy closes his season on Saturday night in Brooklyn. It is said to be one of the most successful he has ever known.

—Mrs. E. L. Davenport, Ada Gilman and John Dillon have joined the Hazel Kirke company No. 1, and will go to California with it.

—Gus Frohman has gone to California, and Dan, the manager of the Madison Square Theatre, left Monday for the West, to be gone two weeks.

—M. B. Curtis writes that last week at the Globe Theatre, in Boston, was the largest in money he has ever played, the receipts being nearly \$9,000.

—Bartley Campbell has sold to Tompkins and Hill, of the Boston Theatre, the right to produce The White Slave through New England, they paying him \$6,000 therefor.

—Bob Miles of Cincinnati, won \$1,800 on a horse race last week. He says it is because Bertha Welby gave him a horseshoe that she picked up in the lobby of the Grand.

—Forrest Robinson, late of the Legion of Honor company, will spend his Summer months on the sea, having passed his examination and been assigned to the first assistant engineer of a steamer plying between New York and Havana. On the 8th of September he joins the Madison Square Emeralds traveling company as leading man.

—Fay Templeton and company will begin a week's engagement at the Brooklyn Park Theatre May 1, opening in The Mascotte. Miss Templeton has not appeared in New York or vicinity since she was a very small child, when she played Puck in the revival of A Midsummer Night's Dream, at the Grand Opera House.

—Simultaneously with the news that Marie Gordon will return from England and star through the country, comes the information that Harry Hill has also imported a Marie Gordon, who is a Sunday night vocalist, at his moral establishment. This taking of the names of well known ladies of the profession by the hacks of variety halls is an outrage and should be stopped.

—The influx of professionals still continues, and the incoming companies have swelled the crowd to undue proportions, until just now the front of the Morton House is almost impassable. Traveling suits are discarded, and "the boys" top themselves in their best, and while away their hours with the recital of individual experiences during the past season and looking out for engagements for the next.

—Albert Tavernier and Horace Lewis have organized a combination, to be called the New York Comedy company, for a tour of fifteen weeks through the Nova Scotian provinces, opening in Halifax May 3. The company in part will comprise W. F. Burroughs, John German, Albert Tavernier, Horace Lewis, Portia Albee, Ida Van Courtland, Madames German and Louis Morse. The repertoire embraces such pieces as East Lynne, Led Astray, etc.

—M. B. Leavitt is picking up all the good variety material he can find for next season. In his All Star Specialty company and Leavitt and Pastor combination he will have: Flora Moore, Kelly and Ryan, Lester and Williams, Prof. Parker and dogs, Emerson and Clark, Barney McNulty, Master Barney, Maggie Cline, the Four Diamonds, Challet the Ventriloquist, Harris and Wood, Val Vose, Herbert Brothers, the Lamont Trio, Frey and Marshall and Florence French, besides several novelties he will bring from Europe. In addition, Mr. Leavitt will have two first-class minstrel companies and the Rents-Sautley Novelty troupe. He will sail for Europe in quest of new attractions on the 27th of May.

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